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The SCHOOL MUSICIAN
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with the toys.

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those ugly socks
Tied up in such a
pretty box.

And handkerchiefs and
ties and stuff,
From a baby grand
to a powder puff.

But we're not satisfied
with such.
Besides, those gimcracks
cost too much.

We want a box of
perfect pitch.
A sack of rhythm.
Time's our hitch.

And, Santa Claus, please
leave for me
Some counterpoint and
harmony.

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out of line?
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suits me fine.



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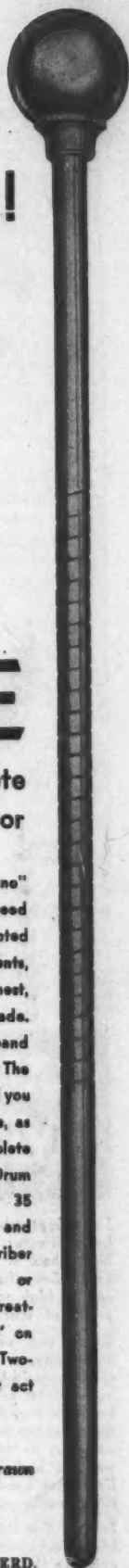
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BOB SHEPHERD.





Charles C. Hill
Floral Park New York

WE ARE MAKING AMERICA Musical

Since September, 1930, Charles C. Hill has been director of music in the Sewanhaka high school at Floral Park, Long Island, New York. Sewanhaka was then a newly-created central high school, its district being composed of four towns.

Bands and orchestras were new to this community, so work was at once started to recruit would-be musicians. By November instrumental music classes and a beginners' band were under way. After six months of rehearsal the band entered a contest sponsored by a New York City newspaper and won the highest rating in competition with five other bands in "Class A Juvenile". A silver trophy was the award.

For the first time the band took part in the New York state contest in 1934 and received a third division rating. In 1935 both

the band and orchestra were eligible for the state contest, but only the band attended. Here the band placed in first division, being the only Class A band in that contest to do so. It was at this contest that the band appeared for the first time in new uniforms of white duck trousers and purple whipcord military caps and coats. All the funds to pay for these uniforms were raised by the band.

Then the national contest loomed on the horizon, and a committee of townspeople interested themselves in the project and raised the money to send the band to Cleveland last May, where it received a third division rating in Class A.

Mr. Hill, after graduation from high school, attended Manlius Military school at Manlius, New York, where he played trombone

in the cadet band for two years. Then he enrolled in the Eastman School of Music at the University of Rochester. After a four year course, which included playing under the direction of Howard Hanson and Eugene Goossens, he received the degree of Bachelor of Music in 1930. Since that time he has taken advanced work at Columbia university and New York university and hopes to receive his Master's degree next year.

The experience of attending and participating in a national contest served to stimulate interest in music in the community, and now instrumental music is being taught in the grammar schools. The high school enrollment in the music classes is larger, and a vocal and orchestral instrument teacher have been added to the music department.

The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

Official Organ of the
National School Band Association
A. R. McAllister, President
National School Orchestra Association
Adam P. Lesinsky, President
American Bandmasters Association
Frank Simon, President
Robert L. Shepherd, Editor

DECEMBER

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National Band Clinic

● **THURSDAY** and Friday, January 7 and 8, are the days of the Sixth Annual National Band and Orchestra clinic at the University of Illinois, in Urbana. All band and orchestra directors, who possibly can, should attend this clinic.

There will be two clinic bands, besides Dr. Harding's own University of Illinois band, to play requests and contest numbers. It is very important to be on hand to hear how these numbers are interpreted. A larger and better clinic, than has ever been held, is anticipated.

Among the most important matters to be considered and decided upon are the following:

(a) The proposal to divide the United States into National regional contests.

(b) The date to which this arrangement, if adopted, will become operative.

(c) Proposed changes in the organizations setup between the National School Band association, the National School Orchestra association, the National School Vocal association, and the Music Educators conference, more clearly defining the standing and functions of each and making it possible for each to definitely retain its identity and individuality, and at the same time co-operate more effectively.

(d) Proposal that the Band association be responsible for selection of its own music: band, ensemble, and solo.

A wise decision on these matters will insure the continued progress of the School Band association as well as associating organizations. It is most important that state presidents, regional presidents, and those in charge of directing contests be present to assist in formulating plans and making decisions.

• • •

Orchestra Clinic

Announced by Mr. Lesinsky

● **THE NATIONAL** Orchestra clinic will be held in the Auditorium of
(Turn to page 18)



THE PRESIDENT'S PLAN FOR Regional Contests

● The proposal to divide the country into national regional contests approximately along the lines on the outlining map, is a matter of the greatest importance to the continued progress of school band music in America.

Our great National Contests have done inestimable service and rendered immeasurable value in the promotion of more and better band music with all its relating benefits, but owing to the expense of transportation and the objections of long absences from school on the part of administrators, the benefits are not as universal as they should be.

I believe that the regional plan carefully worked out will bring the contest benefits to approximately eight times as many music students as the single national, and that by a careful selection of judges who have had successful experience in former national contests, the high standard attained in a single national can be retained in all of the sections. This proposal has been met with universal approval wherever discussed. I would like to see it officially acted upon and recommend its adoption at the coming clinic.

Should it be adopted, the date at which it should become operative should immediately be decided upon and delegates from the several states

in each region immediately be appointed. Where state organizations now exist, the president of that organization should be the official delegate. Each of these regions should organize with the above delegates or regularly elected ones constituting a Board of Directors, and should elect a president, vice-president and secretary-treasurer for each region—these officers to be responsible for the contest in their respective regions; all to be handled under national rules.

There should still be elected a National president, vice-president and secretary-treasurer with a Board of Directors automatically made up of the presidents of the several regions. These officers should formulate the rules under which all National Regional Contests will be held. All States should send authorized delegates to the Clinic and should the National plan be acted upon favorably, should be prepared to hold meetings of the delegates representing the several sections and perfect their organization if possible before leaving the Clinic. This will greatly assist the officers who will have the bulk of the organizing details to work out.

I trust serious attention will be given to this proposal and a full and authorized representation will be present at the Clinic.

A. R. McAllister,
President.

MY A C C O R D I O N



● PAN began it back there in the pagan days.

And a woman was the inspiration.

Mythology tells us that this son of Mercury fashioned water reeds into a shepherd's pipe and called it a syrinx in memory of the wood dryad he had won and lost.

Centuries later the Egyptians studied this primitive form of reed music and reconstructed it into something else again—a flute of plaintive melody that told the same tale sighed into it by the god of woods and fields and flocks.

Both Greece and Rome, fascinated by the music that came from these age-old pipes, contributed their share in the invention of wind instruments.

This voice of the reeds and the wind drifted eastward into the heart of the orient. There a musician in China arranged pipes into a hollow gourd and sounded it by the mouth through another pipe shaped like the spout of a teapot and called it a cheng. In this cheng was incorporated the principle of the harmonium. Therefore, the pipe organ which today plays sacred music in the house of worship dates back to that hour when music first sounded in the haunts of shepherd, nymph, and satyr.

Something less than a century ago, Damian, of Vienna, took up the harmonica, or mouth organ, and transformed it into a reed instrument with a keyboard of five keys and called it an accordion. Like the original instrument, the accordion was something that could be improved upon, and keys were constantly being added, until today they number forty-one.

A manufacturer of accordions in the small town of Castelfidardo, in the province of Ancona, Italy, about thirty years ago completed the dream of a lifetime when he invented and perfected that unusual and strikingly beautiful instrument known as the piano-accordion.

The construction of the piano-accordion of today is of an intricate, yet delicate and minute, nature, consisting of more than 3,000 parts. It contains a right-hand keyboard which is an exact duplication of the treble clef as found on the piano, consisting of forty-one keys commanding 164 reeds. There are two registers or more, similar to couplers on an organ.

By Galla-Rini

One of the foremost accordionists in the country

The left-hand bass keyboard averages 120 buttons. This complicated mechanism contains 260 control wires, which produce a great variety of chords. These control wires, in turn, are based upon 24 rods and command 60 reeds of their own.

An unusual distinction of the accordion in comparison to other instruments lies in the fact that an entire chord combination is sounded by pressing a single button in the left-hand keyboard.

The folds situated in the center of the piano-accordion are known as the bellows, which is manipulated by the left hand, producing the air pressure through the reeds, causing the reeds to vibrate, and by the manner of manipulation, will bring forth the dynamic expressions and shadings necessary for correct musical interpretations. The bellows bears the same important relation to this picturesque instrument as the bow does to the violin.

Though the piano-accordion has no resemblance to the pipes of Pan, the music has the same power to stir and thrill when played by a master hand.

A Modern Method of Study of the Snare Drum Roll

● THE "LONG ROLL" is the sustained tone of the snare drum. It is to the drum what long tones are to other instruments. Patience and slow practice is the only method by which it can be perfected. Speed is the last thing to think of. The speed will come when muscular relaxation and even alternation are accomplished. Before a finished (closed) roll can be developed, it must be practiced open, meaning that each beat is counted and can be distinguished by the ear. As the speed increases, the action of the wrists and arms changes. These changes are best understood by dividing them into stages. Each stage should be practiced separately and at different tempos—meaning speeds. These tempos are best determined by the use of a metronome. (There should be a metronome in use in every practice room.) The figures for setting the metronome tempos are given in each stage of the instruction following. After the various stages are fairly well accomplished, the roll is "put together", so to speak. Start at the first stage and gradually increase the speed through all succeeding stages without making any noticeable "break" in the tempo between each one.

The First Stage of the Long Roll

By "open roll" we mean a roll which is played slowly so that each stick beat can be distinguished by the ear. When the roll is open, each beat requires a separate motion—two with the right hand and two with the left. These beats must be absolutely even, both in power and in intervals between each other; or otherwise its function (sustained tone) is defeated. Each stage should be practiced two ways: (1) very soft ("ppp") taps, with wrist movement only, (2) loud ("FFF") strokes, with the arms reinforcing the wrists. Set the metronome at 60—one beat per second.

[See first diagram.]

By counting four instead of two, the student is less likely to break the even reiteration that is so important in producing a good roll. By counting two there is danger of "chopping" and producing a one-sided effect—too much right stick. There should be no break or pause between

This is the First of a Short Series By Geo. H. Way

two and three or between four and one. Evenness must be kept in mind every second. Remember the taps are raised only $2\frac{1}{2}$ inches, and the strokes are raised during the first

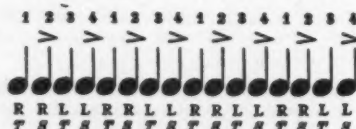


Count aloud, one, two, three, four. R and L, right and left stick. Play with all T, taps. Also play with all S, strokes. It is important to go slowly. Only one beat per second. Repeat over and over for two minutes. Keep even.

stage almost as high as the chin. Beat straight up and down. If you break the evenness, stop and begin over again. Go slowly.

An Additional Exercise to Correct a Common Fault

Most beginners find it difficult to match the second beat of each stick to that of the first. It is likely to be weaker in power than that of the first beat. The accompanying exercise, which consists of combining taps and strokes, will prove to be of great help in overcoming the weak second beat and will eventually make it as strong



Count aloud, one, two, three, four. Accent >. Repeat for two minutes. One beat per second at the start. Keep even.

as the first. The exercise simply consists of accenting the second beat, or

making the second beat a stroke. This exercise develops the muscles which are used for the second beat and may be applied to the first, second, third, and fourth stages of the long roll as explained in the following paragraphs.

The Second Stage of the Long Roll (Open. Set metronome at 120.)

When fair control of, and confidence in, the first stage is gained, increase the practice speed to two beats per second. At this, the second stage, raise the strokes only about 18 inches from the drumhead.

The Third Stage of the Long Roll (Open. Set metronome at 168.)

After the second stage of practice is understood and fairly well perfected, the speed should be increased to 168 beats to the minute. At this stage raise the strokes only about 8 inches from the drumhead.

The Fourth Stage of the Long Roll (Closing. Metronome at 208.)

Now set the metronome at 208 (the fastest speed indicated on the average metronome) and proceed at this speed using, however, less height in raising the sticks—about three inches for soft practice and about eight inches for loud practice. After a reasonable degree of certainty and perfection has been reached at this stage, we next increase the speed a little without the metronome to

The Fifth Stage of the Long Roll (Three-fourths closed.)

Now comes a decided change. You have been practicing with two distinct motions of the wrists and arms for each beat in the preceding stages. When the roll reaches the fifth stage of speed, the two motions become one and the second beat is a rebound of the first. Here is where the "bumpers" of the fingers function most noticeably. Just as the tennis racket is the "bumper" for the ball, so is the first finger of the right hand and the first two fingers of the left hand, the "bumpers" in all rolls. If these "bumpers" do not function properly, the closed roll is obtained by tension and unnecessary pressure, thereby resulting in a "scratch" roll. By

(Turn to page 86)

One thing You Can CONTROL, That's Your Breath

By Alfred F. Barto
Choral conductor and producer

● IN THE November issue of The SCHOOL MUSICIAN I wrote a general discourse on the importance and value of breath control to the musician. It will now be my purpose to bring out in detail the functions of the breathing anatomy and also set forth basic breathing exercise. Everyone knows the value of physical exercise. You are aware of the fact that physical exercise is the body's most favored stimulant. I recommend the use of calisthenics to all musicians for the reason that the muscles of the breathing structure (trunk and abdomen) are exercised the least. Calisthenics will help to develop and limber the muscles surrounding the entire respiratory system. In order to acquire breath control, it is evident that you must fully comprehend the functions and structure of the lungs, diaphragm, and abdomen.

The lungs lie in the large thorax encased in the ribs. The lower part of the lungs rests on the diaphragm. The lungs expand and contract on inspiration (inhale) and expiration (exhale). The interior of the right and left lung is composed of many millions of tiny air sacs. These sacs are filled with many air cells. The flexibility of the lungs is very great, and each square inch of the lung can consume about fourteen pounds of air to the square inch.

When we inhale, we enlarge the lung capacity, and during this process the little sacs expand, and the cells in these sacs purify the air which is carried into the blood. When we exhale, the sacs contract, and the air is forced out of the lungs. *(It is proper to mention that the diaphragm controls the distribution of air on exhalation. When the musician is executing a long phrase, the brain sends a message to the diaphragm to economize and repel the expulsion of air so that he will show no sign of weakness during the execution of the lengthy phrase.)*

The oxygen enters the lungs on inhalation and as the oxygen passes through the air sacs and blood vessels into the blood, the pulmonary veins transfer the blood into the heart. Each breath that is taken is for the purpose of furnishing the heart with air. The heart must be given an abundant supply of pure air.

Most persons when they inhale, fill only the uppermost region of the lungs. Such breathing is called chest breathing. This type of inhalation has the disadvantage of producing improper breath power and the tightening of the muscles of the chest, shoulders, and neck. Obviously when one indulges in chest breathing, the upper section of the lungs will be greatly benefited, however, at the same time the lower portion of the lungs which is the largest, will not receive the proper amount of oxygen. It is well quoted in the Sanskrit, "He who only half breathes, only half lives." One of the basic difficulties under which many musicians labor is this matter of chest breathing. Let it be made clear, then, that man was endowed with lungs which were intended to be used in whole and not in part.

There is another type of breathing, also commonly practiced, which is incorrect. This is known as lower abdominal breathing. It is what I might describe as being the exact opposite of chest breathing. In other words, there is no attention given to the entire lung capacity and proper expansion of the diaphragm on inhalation. The abdominal breather draws most of the oxygen into the lower regions of the abdomen, applying little if any regard to the amount of air drawn into the lungs.

It should be noted that the diaphragm and muscles of the upper abdominal wall are equally as important as the lungs in proper respiration, and they should be correctly utilized. Lower abdominal breathing



Mr. Barto is a member of the Theater of Grand Opera, and was formerly associated with Pompilio Malatesta of the Metropolitan Opera Company.

is characterized by an inadequate use of the muscular movements of the lungs and diaphragm and an overemphasis is centered on using the lower abdominal region as a bellows.

To perform diaphragm breathing correctly the object will be to properly co-ordinate as a single unit the movements of the lungs, diaphragm, and upper abdominal wall on inhalation and exhalation. The following exercise is formulated to accomplish this purpose. *Important*—Exaggerate the various movements which we are about to discuss so that gradually the proper muscular action will be unconsciously used by the musician when he is playing his instrument.

When we inhale deeply, the lungs will expand and the diaphragm is pushed downward by the lungs, both processes enlarging the chest and abdominal cavities. Deep breathing should be your constant objective. Cultivate deep breathing and all conscious effort will soon disappear, and it will be entirely automatic.

Fundamental Exercise—First Movement—Exhale; expel all the air from the lungs. While you are exhaling, draw in the upper abdominal wall toward the lower front section of the ribs. Be sure that all the carbon dioxide is expelled from the lungs. Note carefully the action of the lungs and abdomen on exhalation.

Second Movement—Inhale; breathe deeply. Let the wall of the abdomen drop completely and quickly. In doing this, be sure that the chest and abdomen expand outward at the same time. Don't raise the shoulders. *(The lungs, diaphragm, muscles of the ab-*

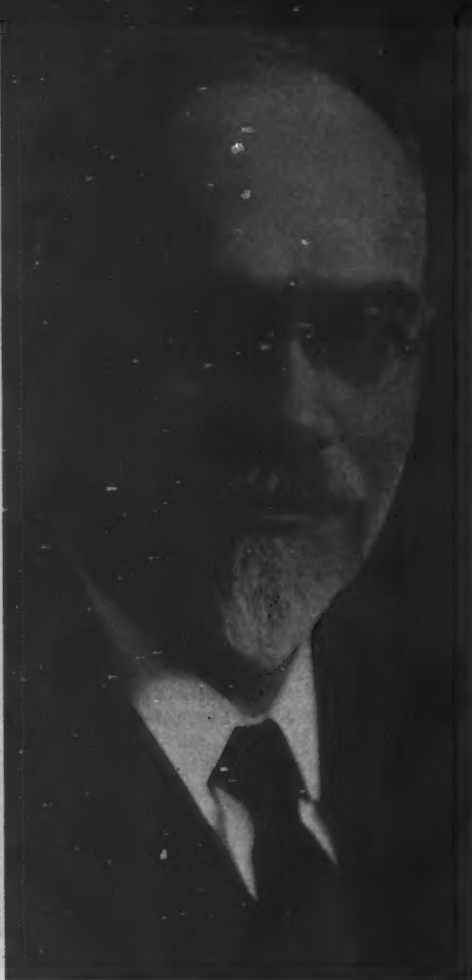
domen (Turn to page 28)

HEAR Ye!

And Tune Up

By Thaddeus P. Giddings

Supervisor of Music, Public Schools
Minneapolis, Minnesota



● TO ONE WHO "plays" the instruments of the band and orchestra *only by proxy*, there is sometimes granted a clearer, or at least a different slant on the teaching of instrumental music than seems to be the lot of many who are more intimately acquainted with the instruments from the playing side.

It strikes this aging non-player that learning to play an instrument is far simpler than is usually admitted by the initiate. It looks like a relic of a long forgotten age when it was thought that only certain divinely appointed ones could take in learning of any sort.

In the vocal field the song approach has been long accepted. In the instrumental field this is not the case. Many who do use the song approach do not depend upon it by any means.

An instrumental supervisor in a distant city spoke as follows: "My kids can play everything in the (), transposition and all. Now what shall I do to teach them something?" I replied, "They can play, can't they? Well, what more do you want?"

He saw the point, and we laughed together, but still in the back of his mind there lurked the horrid thought that he was not doing his whole duty

unless he administered large doses of technical exercises much as his great grandmother used to pour frightful concoctions of sulphur and molasses and various bitters into her unfortunate and squirming offspring to purify his blood.

What oceans of time are spent by luckless players in running scales and tooting exercises when they would far better be playing music.

Now there is no one in the business who realizes the value of correct technique more than I do. It is how the pupil *gets* this technique that is now under discussion. The pedagogical maxim that teachers so often gally quote and so seldom follow runs like this,—"We learn to do by doing." Alas too often the reality is that "We learn to do by getting ready to do." Quite another matter upon which reams might be written. Music has no clinch on this dismal situation one might say in passing.

How much more interesting it would be and how much time would be saved, if instead of exercises, the pupil took for home practice the pieces he played in the rehearsal with the difficult parts marked for many repetitions. Then at the next rehearsal all the time could be spent in perfecting the ensemble. All needed technique could be learned in a pedagogical and therefore interesting way. What a lot more music could be learned in a semester with all the time spent on music that is now wasted on exercises.

Lest anyone think that I am merely vocalizing through perforations in my aged headgear, let me call attention to the famous pianist who declares he never did play exercises but put all his time on music.

Here is a hint for some one. Arrange a series of band pieces in proper gradation for all the instruments. If this is difficult, and it is or some one would have before, it may help to remember that the "Plateau System" still works and is still pedagogically sound. Some one should do

the same for the orchestra. Be sure that it is *music*. It can be done and some bright soul will do it soon, and he and some publishing house will make a lot of money in the doing. After all we say we are teaching *music*. Let's do it.

To digress a little or rather set the stage a little better, what shall we do with the extra smart pupil who wants to play everything by ear and who reads music poorly for that reason? Many teachers still deplore this trait and try to squelch it.

Any pupil who has this precious gift should be encouraged to use it to the fullest extent. To teach such a pupil to read, let him play many pieces and play each piece but once. Enough music, used correctly, is the way to real musicianship.

Far too many instrumental teachers do not require their pupils to check up on their music by ear. To many teachers the fingering comes first when it should come second. Many think that if the fingering is correct, the tone will be. This is true in varying degrees according to the instrument played. Keyed instruments, yes. Fretted instruments, less so. Stringed instruments, maybe. Wind instruments, not often. What is the real check?

Let's take a look at a string bass class in a senior high school I once met up with on a tour. They were endeavoring to play the chromatic scale beginning on B flat. Why they were doing it was a mystery, but it was in the book they were using, and it had to be played. The teacher was trying to show them just where to put their fingers to produce the right tones. They got the right places, approximately, and it sounded just that way. I asked the teacher if they could sing what they were trying to play. He said they were not able to sing. Of course, if pupils cannot sing what they are trying to play, they have no business playing a string bass or any other instrument where they have to tune every tone they

play. They have nothing to check up with.

At his invitation, I took the class. I blew B flat on my pitchpipe. After a trial or two they sang the chromatic scale up to "sol" very well indeed. So that was not the trouble. Then each in turn was asked to sing the first tone and place his finger on the string where his ear said it should be, moving the finger until the string tone was perfectly in tune with the tone he was singing all this time. Soon all were able to play half of the chromatic scale and make it sound very well.

To make clear what the ear should do, I changed the pitch of the strings. Some were screwed up and some down, not letting the pupils see what I had done. Again I blew my pitchpipe and told them to sing the tones and play them. They gazed helplessly at their scandalized teacher. He is a fine player and one can easily imagine his feelings at this sacrilege. One pupil said, "I don't know where to begin." "Find it with your ear," he was reminded. All were soon able to play the same half scale and very well in tune, too. The ear was on the job at last.

Then they were told to be sure to listen to where they put their fingers. After the ear had verified the correct position, they should look and feel where the fingers go to make the right tones. If these ways are used in the right proportion, playing in tune will soon become automatic.

I have watched hundreds of instrumental teachers in many places and all too few have the ear approach. When they hear a wrong tone, they show the pupil where to press, which valve to poke, which hole to cover. Instead, the teacher should give the pupil's ear a little twiddle and make that idling organ tell the pupil where to press, poke, or cover.

Every instrumentalist should be able to sing the music in some octave before he tries to play it until he arrives at the stage where the music rings in his mind as soon as he looks at the notes. Only then can he hope to be truly musical.

This is especially true of beginners. No pupil should be shown where to begin to play any instrument. He should sing what he is to play and then discover what to do to make the same tones on his instrument.

He should go farther and find, if possible, several ways to produce the same tone on his instrument. Let him also discover, as he plays his simple tunes, the easiest and best way to make each tone, if there are

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The FLUTE

Its Tone, Technique, Interpretation

By Ronald W. Faulkner

Formerly first flutist, San Diego Symphony under Nino Marcelli
Director, Instrumental Music, Greeley, Colo., Public Schools

● THE INTERPRETATION of a musical composition should obviously give to the hearer that which the composer has endeavored to express in notes. The player himself must, therefore, in order to be intelligible, first clearly comprehend the sense and spirit of the composition. In fact it is safe to state that a number cannot be adequately interpreted until it has been intelligently memorized. This does not mean playing by ear, which may be a parrot-like imitation. A piece is not thoroughly memorized until it can be written down from memory.

But the means which the composer has at hand are not always sufficient to clearly convey his ideas. All the customary designations of tempi from *largo* to *prestissimo* give rather indefinite ideas; and the articulations, accents, and nuances of the tone strength, especially in the older or carelessly copied music, are designated at the best in a very faulty way and often not at all. Much is left, therefore, to the discretion and individual comprehension of the performer, in which respects, even thorough musicians will differ considerably.

In the orchestra, naturally the interpretation of the director is followed,



Mr. Faulkner

and the flutist plays each note according to dictated directions. In solo playing, on the other hand, the overcoming of technical difficulties is mainly a matter of practice, after which the genuine artist should endeavor to bring out a definite expression of feeling. Just as music is made by people, so people are made by music.

It is much easier to win applause by a brilliant execution, than to reach the hearts of the hearers through a *cantabile*. To play well an *adagio* with all the possible coloratura, the player must not only be a perfect master of his instrument, but he must also have the power to transform the tones, as it were, into words. He will learn by the study of good vocal music when and why a note should be played staccato or slurred and when an accent or crescendo is necessary to bestow upon the music an expression corresponding to the words. He must learn to sing upon his instrument. He will also learn the art of breathing—a well disciplined breath becomes a docile servant which the flutist must be able to govern with as much facility as a violinist manages his bow; it is the efficient cause of the tone, a voice capable of expressing all the emotions.

The first and prime essential of the art of breathing is a knowledge of musical grammar. It must be understood that, just as spoken language is punctuated by commas, semicolons, and periods, so is musical language divided, and to take a breath at the wrong place is just as injurious to the general effect. A safe rule then is to breathe at the close of a phrase (or thought) or one of its principal subdivisions. As to the method of taking a breath, it will be found of very great assistance if the player will practice always before a mirror, taking special care that the mouth does not open wide and that the shoulders are still. Your aim at this point should be—art that conceals art—and your performance will have refinement.

Head, heart, and physical forces combined, intellect, emotion, and technical skill, all well developed, are needed if flutists are to win respect for their instrument and enduring recognition for themselves.

Change in Time of Broadcast of the

Armco Band
Frank Simon, Conductor

The date and time of the Armco band broadcasts have been changed in order to include the 500,000 watt station of WLW. Starting Tuesday night, December 15, the band will be on the air at 10 E.S.T., 9 C.S.T., each Tuesday night thereafter.



IT HAS OFTEN been said that Rome was not built in a day. Rome was the result of centuries of cultivation; yet, if a Roman, during the reign of Caesar, were asked "What has made Rome the predominating city of the world?" would his answer have been justified had he said that Rome was the product of Caesar alone, or possibly of the philosophers and scholars, or even of the soldiers, or artists?

In first attempting to depict what helped me most to win first division in the 1936 national contest, I felt much like the ancient Roman who had been asked about his city inasmuch as there are so many factors which have all helped throughout my six years of trombone playing. I imagine that many others, in answering the question, will give the credit of their victory to instructors, to their instrument, music books, practice, or even their background in music. Yes, I have considered these factors and many others, yet I hold one incident more responsible than any of those.

My early musical career was really too good to be true. All of the way from the eighth grade through my sophomore year, I had the good fortune to have won most all of the district, city, and state tournaments, having added even one second in the national to my string of early victories. Such glory was just a little too much for me at that age—an age which can be easily kidded into believing that the world revolves about just one person—himself. As a result of thinking that I was the best trombonist that the world would ever produce, I began to cash in on my actually slight ability by playing in jazz orchestras. It wasn't long before I had forgotten everything I had ever learned on the trombone, however, I still thought that I was just as good if not better than ever. Thus, I again looked forward to walking through the oncoming tournaments with a great deal of ease.



What Helped Me Most to Win First Division IN THE National Solo Contest

...

THIRD PRIZE STORY by Donn Maas, Trombonist, Shorewood, Wis.

The writing is reproduced here exactly as submitted, as to spelling, punctuation, etc.

The first tournament which faced me in my junior year was the district. By this time, I had gone without lessons for a year, thinking that I could save the money of lessons and teach myself an entirely new solo. Thus, unprepared, uncoached, and with the lip vibrotto and careless habits which jazz work had given me, I arose with the utmost air of arrogance and self satisfaction to play a solo which I hoped to win the national with that year.

Without a worry or a doubt of having won and thus qualifying for the state, I carelessly listened to the finals. "Trombone solos—Class A," cried the announcer. "There is only one contestant eligible for state competition. He is the contestant from ———. Up until the last word, I was all set to take my bow and go to the state and national. Learning, however, that I was not the fortunate fellow as I had been in the past, I could not believe my own ears. As regarding my feelings, I can only say that there has never been such a disheartened lad as I at that moment.

I had taken a moral defeat more than anything else. I had once and for all found that it was one thing to play well and another thing to keep one's head about it. Had it not been for my defeat at that time, I am most certain that I should have never received a first place last year, for it chalanged me to study, practice, and once again appreciate a finer type of music with a more equipped outlook upon it. This one incident, although disheartning, changed my entire viewpoint upon my playing by chalanging me to make a comeback which resulted in winning the 1936 National Solo Contest.

Thus, I lay my victory to defeat and believe as did Senator Beveridge when he said "Our greatest glory is not in never falling but in rising when we do fall."

The article by Mr. Maas on the opposite page is selected by the judges as the Third Prize Winner in a contest conducted by The SCHOOL MUSICIAN for the best paper on the subject given. The contest was open to all first division solo winners in the 1936 national contest.

Four cash prizes are being awarded for the first, second, third, and fourth best papers, respectively. The First Prize paper appeared in the October issue, and the Second Prize paper appeared in the November issue. The winner of the final prize has also been chosen, and the name will be announced along with the publication of the paper in the next issue of The SCHOOL MUSICIAN.

The judges were H. A. VanderCook, VanderCook School of Music; Harold Bachman, director of University of Chicago band; and Neil Kjes, former member, University of Illinois band. Their decisions were unanimous.

A New Type BAND REPORT

By Ralph L. Harmer, Instrumental Music Director
Greenville, California, High School

● MANY MUSIC instructors have expressed a repugnance toward the giving of grades in instrumental work. This is occasioned, not by any desire to shirk, but because it seems a meaningless chore—especially meaningless to the student and to the parent, the two most interested parties. The truth of the matter is that if the work of a student were very unsatisfactory, or if that student showed a distaste for music, he would not be in the organization. What, then, does a "C" mean? Does it mean that the student is careless with equipment, that he does not practice, that he missed a public performance, or that he is just an average performer? Whatever the meaning, why not state it?

The writer after pondering the problem for several years, and after three previous attempts, finally developed and used this card which has worked admirably at Greenville high school. The card as illustrated is for only one grading period, but may be used for a full semester by checking points with colored pencils—red, first grade period; blue, second, etc.

At Greenville, all cards are taken to the parents, and any obscure point is explained. Although this might seem a task, it pays dividends in increased parent co-operation. If this is not done, a sheet explaining the card should probably accompany it. However, the card should be gone over with the individual pupil regardless of the time required, as therein lies its advantages.

Although each of the points of this card has been stressed constantly in ensemble and section rehearsal, the first concerted student interest in im-

provement on each point occurred after the student realized that he was being checked on these items.

Embouchure and *Tone* are graded together because they are inseparable; one results from the other.

Fundamentals and *Development* are determined by individual performance over parts from the current repertoire or from duplicated study sheets issued from time to time.

Home Practice is judged on the basis of practice cards signed by the parents. Falsification of reports of home practice is possible but would mean collusion of parents as the instructor sends record of practice with the report. In any event, regularity of reporting home practice at least reminds the student that such is expected.

The items listed under *Dependability* are those in which every student should be diligently checked. Carelessness with music or lack of pride in the condition of one's instrument are easily graded, and are as objectionable in the amateur organization as they are sufficient cause for dismissal in a professional group.

Knowledge of Musical Terms is graded by the only written test of the grade period—an objective, easily graded matching test. When all students master the common terms, this report may be omitted.

If you are saying, "Too much detail," I can only reply that procuring the data necessary for this report takes no time from rehearsal; it means only the focusing of teacher and pupil attention on the essentials of good ensemble, and the results obtained from increased attention to these essentials, combined with the feeling that your report means something to student and parent, will well repay any additional effort.

The fact that students actually look forward to their band report was made evident to the writer this fall. Feeling that his group of students in advanced band was progressing more than satisfactorily, he did not prepare a band report for each student for the first six weeks of the current year, merely stating to the ensemble that no reports would be prepared but that credit would be recorded. When taking other reports to parents, he was constantly asked, "What would I have received in this, or that, if you had given reports in band?"

Although not entirely satisfactory, the writer feels that this report is the most satisfactory that he has ever used and would welcome suggestions and criticisms from other instructors.

.....HIGH SCHOOL					
Band Report					
Student.....	Semester.....	Grade Period.....			
		Very Good	Good	Fair	Poor
POSITION					
Embouchure and Tone.....
Position of Instrument and Performer
FUNDAMENTALS					
Breathing and Attack.....
Accuracy in Playing Time Figures
DEVELOPMENT					
Technic
Style and Interpretation.....
INDUSTRY AND DILIGENCE					
Home Practice
CO-OPERATION					
Care of Equipment, Promptness, and Dependability
KNOWLEDGE OF MUSICAL TERMS					
Absent.....	Tardy.....			Grade.....	

Starting the Very YOUNG Clarinetist

By Herman D. Ellis, Director of Instrumental Music
McHenry Schools, McHenry, Illinois



● **THE CLARINET** has been my principal instrument for eighteen years. Yet when I first began the teaching of this instrument to young children of the fifth to eighth grades, I found them encountering many pitfalls which, if they bothered me when I was of the same age, I had forgotten. Since some of these are not easily recognized unless one has learned by experience where to look for them, I shall attempt their description.

Many of the problems facing the small clarinetist are entirely different from those of the larger boy or girl. Most of these have to do with the small size of his or her hand. This deficiency can be overcome. It is not advisable to wait until the child's hands are of fair size. Although his progress during the first six months or so may be painfully slow, he will progress nearly as rapidly as much older children when he once gets the feel of his instrument.

Boehm system clarinets should, of course, be used, not only because of their recognized superiority, but because their right-hand finger holes and keys are more easily reached by small fingers. Yet every director is expected by some parents to teach children who are perhaps using an old Albert clarinet resurrected from some attic, or a cheap instrument purchased "for him to start on. We'll get him a good instrument when he has shown what he can do on this one." Since there is often nothing

that can be done about such an attitude, we have to do our best with the child anyway.

The first note to be learned is the open G; then F, E, D, and C. The child will have no great difficulty with these notes, although they will probably be played from one-quarter to one-half note flat. He may bring them up to pitch if he uses a stiff reed, but it is probably better to let him use a medium soft reed and play flat for awhile, since the stiffer reed will discourage him because of the greater effort needed to get a tone. (This applies to very young clarinetists only. I believe a more mature beginner should be started on a medium reed.)

When he has mastered the notes down to C, he will succeed in getting B. But A will be fuzzy, G will be worse, and perhaps only squeals will come from the instrument as he tries F and E. Then the instructor must watch the player's fingers very

One of Mr. Ellis' (in rear) clarinet classes. In the front row are: Donald Schaeffer, Laura Sherman, Arthur Henning, Joan Reihensperger, and Marshall Buchart. Back row: Eugene Miller, Robert Stilling, Frank Martin and Vernon Peterson.

closely, for there is an air leak somewhere which may not easily be seen.

Look first at the throat G sharp key. He may be touching it with the first joint of his index finger. Even a slight pressure may open a key enough to produce a squeal-producing



A common fault in hand position. Fingers slant upward, as shown by left hand, and holes may be covered without rings being depressed.

leak. Next look at the little finger of the left hand. It may be touching the C sharp-G sharp key. Usually, the harder he tries to get a note, the harder he presses with his fingers, and so presses with his little finger or hugs the clarinet at the throat.

The above two errors are fairly easily corrected. More difficult to counteract is the tendency to press the right-hand E flat-B flat key with the upper part of his right index finger, and the B flat-F trill key (B flat-F key on Albert system) with the middle of the third finger of his right hand. This is especially likely to be a factor in the failure to get low G, F, and E. These tendencies are the re-



Common, and faulty, hand position. Fingers slant upward, third finger of each hand touches key above it, and first finger of each hand may rest on keys above sufficiently to cause a slight air leak.

sult of the right hand slanting upward from the instrument, rather than the fingers being at right angles to it—a common fault of older players, too, by the way.

Correction of the above faults will usually produce the correct results, though often with very young players these errors must be called to their attention for weeks. The children must constantly be cautioned, of course, to have each finger hole com-

pletely covered. I often marvel that children can be so completely unaware that their fingers are only half covering the holes. Even the left hand may be a continued offender. This fault is easily seen by the instructor, however. Sometimes one is baffled by the child's failure to get low tones when not even one of these faults exists. In that case check one last possibility of a leak. It may be

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Starting Beginners on Violin

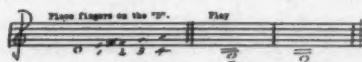
By Louis Friedman, Music Supervisor

Winchester, Kentucky, Schools

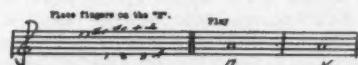
● DURING THE PAST eight years of my teaching experience I have, in my opinion, developed a method for the teaching of beginners on violin, in regard to finger position particularly. Notwithstanding the fact that the bow



For open string practice on the "D" string.



For open string practice on the "G".



For open string practice on the "A".
"Reverse" placement of fingers for practice on the "E", etc.

into the hands of a sensitive beginner, but nothing is said to the point where or what positions the fingers must take or how curved the knuckles must be. To my mind a habit is formed that is not broken so easily in respect to a very eager learner in his particular stage of learning.

Open string practice, to my mind, should be begun with the hand and fingers in correct position from the very first beginning; e. g., the usual string to begin on is the D. Place the fingers on the adjoining string, A, for the sake of placement (something to do with the fingers). Now practice this way. Try it teachers!



Correct



Incorrect

is stressed unconsciously, the importance of bowing is watched from every standpoint and in each detail carefully.

The teacher tells the student to "hold" the violin. The child begins to grasp the neck, encircling the fingerboard at the neck, the palm of the hand supporting the violin. This, of course, should never happen. To the contrary, the palm should be away from the neck, allowing the muscles in the arm to be perfectly relaxed. The fingers then will lay curved in a natural way.

My point, then, is to give the fingers something to do from the very first lesson, and in my opinion this placement will keep the palm away from the neck, thereby training the fingers to perform elastically and in place.

From the very start a violin is placed

Orchestral

Accent • Attack • Release

● **ALTOGETHER** TOO many school orchestras have a weakness of accent and attack. Because of a timidity, general among amateur string players, who are so afraid of producing a scratchy tone that they achieve a tone which is absolutely without "bite", the tone of the entire body of the orchestra lacks the decision and sense of finality necessary to a good performance.

This necessary "bite" to the tone is comparatively easy to get in the band, where the tonguing of the instruments produces it, but it is much more difficult to get string players to overcome their natural "squeamishness" of tone production. The problem has not received the fullest attention of many private teachers on stringed instruments. Too many of them, in striving to give a pupil a sweet tone, neglect the problem of accent so necessary in ensemble playing, until the tone of the pupil retains permanently a wishy-washy character.

Since to the orchestra director is left, most often, the correction of this condition, a few hints concerning the way an accent may be obtained might be of assistance, especially to those who are not "fiddlers", but who have an orchestra to conduct. At the beginning of a tone, the bow should be placed firmly on



For his fine viola solo rendition of "Marcello", Richard M. Davis of Marion, Indiana, placed in first division in the 1936 national contest. He plays violin, also.



● Mr. Cooke

the string. (The louder the tone, the more hair should touch the string and the faster the bow should start moving, and vice versa.) The index finger should press slightly just before the bow moves—this should be done without stiffening the wrist in the least—and the pressure of the finger should be lightened, as soon as the bow is under way, to the exact amount desired for the particular volume of tone indicated. Even the softest and most luscious tone should never be without this "bite" or "sting". This quality is apparent in the playing of all the great and near-great violinists and cellists, as well as that of the string sections of the better orchestras, and the school orchestra will be good in proportion to the use of it among the various string players.

The resulting tone will not necessarily be harsh or scratchy, although it may at first appear so to the player himself. The mechanical part of it cannot be heard a few feet away from the player, but the resulting incisiveness of tone will be amply appreciated, even by the most untrained of audiences.

The effectiveness of adequate accent may be appreciated by listening to the immortal records of the world-

famous Flonzaley quartet. By no means should this "bite" or extra pressure be delayed till the tone has started, as this will probably result in scratchiness and will destroy any possibility of clean-cut phrasing.

Another failing of pupils is that they do not put the fingers of the left hand down with sufficient force on the strings. Weakness and indecision in the left hand seems to cause the same qualities in the right; conversely, a good left hand will cause a correlative decision in the right by some sort of mental transfer. Left hand indecision is especially true in the case of girls who wear longish fingernails. Long fingernails do not belong on a "fiddler" anyway—there is too much danger of a painful broken nail and, if the fingers are held in the correct position, it is impossible to get them down hard enough to stop the string adequately. One should encourage the use of nail clippers among the members of his violin section. Cellists, of course, have more leeway, but in violin and viola playing, the fingers should at all times, come from directly above, with the tips hitting the strings like little hammers.

Another thing that few school directors call for and which is very useful and spectacular in both tone and appearance, is a lifted bow at the frog in incisive or strongly detached passages. Arnold Volpe, originator of the New York Lewisohn stadium concerts, under whom the writer had the good fortune to play for two years, was a great advocate of this style of bowing. I have yet to hear any better results from an amateur orchestra than he could get by his methods. This lifted bowing could either be light and toward the middle, or even the point of the bow, or heavier and near the frog. Especially in the great classicists, Haydn, Mozart, and Beethoven, did he employ it extensively. He used to say of Mozart, "that every detached quarter

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● A RECENT SURVEY of nine other cities, averaging 119,000 population (Omaha, 122,000) made at the suggestion of our superintendent of schools, showed that Omaha ranked far below



Mr. Davis
ments and class piano.

The figures showed that Omaha ranks higher than the average of these nine cities in high school vocal music, considering pupils enrolled and teacher personnel.

This survey offered us a real challenge, and we are accepting it and are starting a program which we hope will remedy the situation and place Omaha alongside other cities in its population classification, in so far as instrumental music is concerned.

The five high schools in Omaha have a total enrollment of slightly over 11,000 pupils. Out of this number there is a total of 3050 taking vocal class work and only 601 enrolled in bands and orchestras. None of the bands or orchestras are of symphonic proportions.

It is quite evident to the writer that it is impossible to have good high school bands and orchestras without having a good foundational program in the elementary schools. Therefore, we have initiated an instrumental program in the 53 elementary schools which to date has the following enrollment: class piano, 850; band and orchestra classes, 896; drum corps and toy orchestras, 500; making a total of 2246. Students pay ten cents per class lesson. Teachers are employed at a certain amount per hour and are paid by the school board. Fortunately Omaha has a fine supply of excellent musicians with symphony orchestra experience.

In addition to the class work we are initiating a series of concerts, using thirty musicians from the civic symphony orchestra. These programs are free to the children. The orchestra goes to each elementary school for three separate programs, emphasizing the various sections of the orchestra. Demonstrations are given by the various instruments and sections and suit-

in instrumental music. This survey took into consideration such items as, teacher personnel, number of orchestras, bands and choruses, amount of equipment school owned, amount of group instruction in band and orchestra instru-

What We Are Doing to Further the Instrumental Music Program in

OMAHA

By Lytton S. Davis, Director of Music Education
Formerly State Director of Music in Missouri



One of the many instrumental music organizations in Omaha is this orchestra at the North high school. It is under the direction of Henry G. Cox.

able music played to show the tone quality and other possibilities of each instrument.

An All-City spring music festival has been planned to take place April 20 and 21. One night will be devoted to vocal music, using about 2000 students from the elementary schools and an All-City high school chorus. The instrumental night will include a demonstration of class piano, elementary school All-City band and orchestra, and an All-City high school band and orchestra of one hundred pieces each—it will be possible to have a balanced

instrumentation in the All-City band and orchestra by careful selection from the five high schools.

The writer is of the opinion that school music should function in a vital manner in the community, thereby, helping to sell, not only the music program, but to sell the schools to the public. A definite aim must be ever pursued. The community must become music conscious and cognizant of this aim and because of this vital interest it becomes possible to have symphonic bands, orchestras, and a appella choirs.

What's Your Score?

By C. M. Dillinger, Band Director
Hamilton, Missouri, High School

● UNIQUE is this self-scoring plan for school band and orchestra musicians, developed by C. M. Dillinger, director, Hamilton, Missouri, high school band. Mr. Dillinger has classified the responsibility of the school band member under eight classifications, designated the maximum number of points that may be earned under each classification, and provided instruction by which the student may do his own grading.

The purpose of this scale is to induce each member of the band to examine himself or herself critically in comparison with other members of the organization. It is hoped that such an analysis will result in improvement in each individual and in the band as a whole.

Here are the eight classifications as presented by Mr. Dillinger to his

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(Continued from page 6)
the School of Music of the University of Illinois at Urbana on Friday morning January 8th. The University Orchestra under the direction of Mr. F. B. Stiven will play the contest pieces. A number of guest conductors will be present to direct their own compositions or numbers on the contest list which they arranged or edited. Conductors scheduled to date are: F. B. Stiven, Urbana, Illinois; Joseph E. Maddy, Ann Arbor, Michigan; Ralph E. Rush, Cleveland Heights, Ohio; Henry Sopkin, Chicago, Illinois; Merle Isaac, Chicago, Illinois; Harold Johnson, Gary, Indiana; Adam P. Lesinsky, Whiting, Indiana.

1937 Nat'l Orchestra Contest

May 13, 14, 15

Columbus, Ohio

Just as we were in the act of going to press word was received from Adam P. Lesinsky, president of the National School Orchestra association, that the dates and place for the 1937 National Orchestra Contest were definitely es-

tablished. Sponsored by the Ohio State University, the contest will be held May 13, 14, and 15—Thursday through Saturday—at Columbus, Ohio. Eugene J. Weigel of Columbus is General Chairman.

String Orchestra Supplement to Contest Booklet

● DUE TO A number of requests for permission to use additional music for string orchestra in this year's contest, the committee has prepared this list of string orchestra numbers to supplement the numbers in the contest booklet. There is no string orchestra list in the contest booklet. Numbers for string orchestra were to be selected from the string quintet and string sextet list. Now pieces may be selected from three sources.

Selective List for String Orchestra

Every number on this list has a full score published by the same publishers who publish the parts.

Composer	Composition	Pub.	Cat.	Score No.	Grade
Bach, C. Ph. Em.	Suite for String Orchestra	GS			VI
Bach, J. S.	Minuet and Bourée	BHB			IV
Bach, J. S.	Arioso	GS	Sol38		IV
Bach, J. S.	Andante 2nd Movement from Sonata in A Minor	GS			VI
Bassani, G. B.	Canzoni Amoreose	Ric	1078	1077	IV
Bolton, G.	Al Casello Medievale 2a	Ric	51845	51844	IV
Carelli, A.	Serenata Romantica	Ric	113073	113072	IV
David, J. D.	Sarabana, Giga, e Badinerie	BHB			V
Fletcher, P. E.	Petite Suite Symphonique	BHB			III
Frescobaldi, G.	Salon Suite	BHB			III
Grieg, Edward	Toccata	Ric	1080	1079	III
Grieg, Edward	Heart Wounds and Last Spring	Kal	184		V
Grieg, Edward	Heart Wounds and Last Spring	CF			V
Grieg, Edward	Loric Suite No. 1	Jung			V
Handel	Pastoral Symphony from The Messiah	Dir	Laurel	16	II
Letter, Adolf	Moto Perpetuo	BHB			VI
Massenet, J.	Last Dream of the Virgin	Jung			IV
Sommerfeld, J. B.	Serenade, The Angel's Whisper	Jung			IV
McDowell, E.	Cradle Song & Reverie	Jung	60		V
Monteverdi, C.	Orfeo-Sinfonia e Ritornelli	Ric	1082	1081	IV
Mozart, W. A.	Three Divertimento Movements	BHB			IV
Pergolesi, G. B.	Concertino in F. Minor	GS			VI
Slovak-Lotter	Slavonic Scherzo	BHB			VI
Stradella, A.	Serenata	Ric	1084	1083	IV
Vivaldi, A.	Concerto in A Minor	GS	ss8		VI

Special Series

Composer	Composition	Pub.	Grade
Bach	Amelian String Orchestra Series		
Bach	Gavotte and Minuet	Fita	IV
Bolton	Minuetto	Fita	IV
Grieg	Allegretto quasi Andantino	Fita	IV
Mozart	Menuet	Fita	IV
Bisot	Adagio	Fita	IV
Dittersdorf	Allegro	Fita	IV
Handel	Allegro	Fita	IV
Schubert	Adagio	Fita	IV

Transcriptions for String Orchestra by Walter Kramer

Borodine	Serenade	CCB	III
Gosse	Tambourin	CCB	III
Guitasman	Canilena	CCB	III
Cul	Oriental	CCB	III
Brahms	Adagio	CCB	IV
Halvorsen	Chant De Velesmer	CCB	III
Valensin	Menuet	CCB	III
Grieg	In the Homeland	CCB	III
Bach	Prelude	CCB	III
Bach	Fugue	CCB	III
Schumann	Romansa	CCB	III

Juilliard Series of Music for String Orchestra, Set One

Bach	By the Waters of Babylon	GS	III
Bach	Prelude, from the E Major		

Bach	Violin Sonata	GS	IV
Bach	Fantasia in G Major	GS	III
Bach	Pastorale in C Minor	GS	V
Bach	Yours in G Major	GS	V
Bach	Prelude & Fugue in D Major	GS	V

Juilliard Series for String Orchestra, Intermediate, Set Two

C. Gesualdo	Madrigal	GS	III
D. Scarlatti	Sonata No. XXX	GS	III
E. Grieg	Adagio Cantabile, Op. 14, No. 1	GS	V

Juilliard Series, Set Three

J-B Lully	Suite of Instrumental Pieces from "Armide et Renaud"	GS	III
H. Purcell	Suite from "Dido & Aeneas"	GS	III
G. Frescobaldi	Toccata & Bergamasca from "Flori musicali"	GS	III

String Series

Bach	Choral Prelude	CF	III
Borodine	Chorus from Prince Igor	CF	III
Rimsky-Korsakow	The Flight of the Bumble Bee	CF	VI
Paganini	Prelude	CF	V
Grieg	Norwegian Dance	CF	V
McCollin	Adagio	CF	V
Dubensky	esopie	CF	V
	Traditional "Russian Folk Song"	CF	VI
Rubenstein, A.	Toreador et Andalouse	CF	VI
Glinka	Kamarinskaja	CF	VI

String Masterworks for String Orchestra—II Violins in 1st Position

Special Solos Violin Positions 1-5

Bach	March in D	GH	II
Bach	Musette	GH	II
Mozart	Aria from Magic Flute	GH	II
Von Weber	Hunter Chorus from "Der Freischutz"	GH	II
Pache	Barcarole	GH	II
Mozart	Menuet from Don Juan	GH	II
Old German	The Ride	GH	II
Fischel	Dance a L'Amique	GH	II
Grieg	Helmsueh	GH	II
Pache	Pizzicato Gavotte	GH	II
Gounod	Church Bells	GH	II
Gluck	Balletto from Orpheus	GH	II
Handel	Bourree	GH	II
Handel	From the Opera "Rinaldo"	GH	II
Balfe	Bohemian Girl	GH	II

Orpheus String Series

Brahms	Lullaby	EV	III
Mendelssohn	Venetian Barcarole	EV	III
Tartini	Andant	EV	III
Scarlatti	Burlesca	EV	III
Davidson, H. G.	Concert Square Dance	EV	IV
Hayden	Largo Assai from Op. 74, No. 3	EV	III
Hayden	Menuet from Op. 76, No. 4	EV	III
Arr. H. Elkan	Londonderry Air	EV	III
Handel-Wenner	Sonata No. 6 in E Major	EV	III
Bach	Come, Sweet Death	EV	IV

Twelve Easy Pieces, Book I

Bach	Commit Thy Ways, O Pilgrim	GS	II
Bach	Break Forth, O Beautiful	GS	II
Grieg	Heavenly Light	GS	II
Grieg	Watchman's Song	GS	III
Gluck	Gavotte from Iphigenia in Aulis	GS	II
Brahms	Waltz	GS	II
Handel	Theme from Harmonious Blacksmith	GS	II
Schubert	Andante from A Minor String Quartet Op. 29	GS	II
Handel	Little Fugue	GS	II
Schumann	Morning Promenade	GS	II
Grieg	Norwegian Melody	GS	III
Bach, C. W.	Sarabanda, from Eng. Suite in A Minor	GS	III
Beethoven	Minuet from the Sextet, Op. 20	GS	III



Benton Harbor, Michigan, High School Band

The GRAND Entry

By Karl W. Schlabach, Instrumental Music Director

Benton Harbor, Michigan

● WHEN AMERICAN CIRCUSES first introduced the "spec" ("opening spectacle" to the laity) it was meant to serve several purposes. First it aroused more than a passing interest in that which was to follow, but more than that, this pageant of color and splendor took the audience on a journey. It, figuratively, lifted all and sundry out of the everyday world and transported them to a world of glamor and thrills.

There is an exact parallel in the "spec" as shown by the circus fraternity and that which should happen at our football game, remembering that we are still boosting bands, not football. We have the place, the crowd, the band, the spirit, all the advantages. Why not make it a real occasion? Our first duty is to take the crowd out of the strata of everyday happenings and put them on the pinnacle of enjoyment, or in other words give them an old-fashioned thrill. Our crowd is all with us, they are friends, they are here because they want to be entertained and to forget troubles. Let's put a chill up and down their spines, rivaled only by the nip of autumn air.

So let us devote a little time to the opening "spec", that G-r-r-reat Presentation of Color-r-r-r and-; but wait, this is a game after all, not the "greatest show on earth".

First of all, does the band run wild all over the lot in full uniform be-

fore the game? That is directly comparable to the amateur actor who peeks through the curtain before the show to wave at his friends in the front row. It is much better to make your appearance all at once, so to speak and, professionally.

What kind of an entrance should a band make before the game? Our answer to that is, "Give 'er the gun". Make the best and most effective entrance possible with, of course that certain amount of sophistication it takes to make the appearance orderly and neat. If the band approaches the field with the drums played on the rims, the element of surprise works for you. A good fanfare by the brass is usually a good gesture but don't let it get cold. Be sure that something happens right away. A pause of any great length will kill the subsequent music or drill, and you have to arouse the enthusiasm all over again. Don't wait until you reach the middle of the field before things begin to happen. Get going all at once.

I have always been a firm believer in the value of a flag raising at a football game or any large public gathering. If there is one thing that will unite a large crowd, it is the raising of the American flag. And by the way this gesture should come as the climax to any opening drill or maneuver. If you do not have a flagpole on your field, campaign for one, because it is a good investment

from the standpoint of everybody.

There are two ways in which a flag raising may be conducted. The first is by the raising of the flag as the band plays the "Star Spangled Banner". The second, uses COLORS while the flag is being raised with the "Star Spangled Banner" coming at the end of the bugling. Be sure the band is facing the flagpole regardless of the audience. Please do not get the idea that we are trying to capitalize on the flag or the national anthem, for this part of the program is good for the audience whether they know it or not. I like to change the formation of the band slightly before playing the "Star Spangled Banner". By splitting the alternating ranks (2, 4, 6, etc.) one can double the width of the band and bring the rear closer to the front, thus having a more compact playing group. *Any movement of the players during the playing of the national anthem is considered discourteous.*

Special days are a godsend to the director who is on his toes, and who wants to do some special drilling and spend a little time in careful selection of music. Look over your schedule in advance. "Homecoming", "Dad's Day", "Armistice Day", games that compliment special groups such as Rotarians, Exchangeites, Veterans, et cetera. At random look through that list and see if you can think of

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News and Comments

● "I BELIEVE that one of the chief concerns of the public school music educator," writes K. W. Resur, Gary, Indiana, "should be the instigation and promotion of postgraduate music groups with worthy sponsorships if possible. Such groups would consist of civic bands and orchestras, municipal choruses, fraternal groups either vocal or instrumental, church choirs and orchestras, family and neighborhood groups and small ensembles.

"It is to our best interests, professionally, to encourage such groups; however, life is too fleeting for us to be mercenary.

"We must forever realize the great power of music in moulding lives, the educational benefits, and cultural refinements that will be derived from its use and study by the community.

"We are training our boys and girls for life—not for school—so why should they learn and enjoy the benefits and pleasures of instrumental and vocal music endeavor throughout their school career and then be turned out into the life stream of the community, the shop, the office, the store, the mill with no further opportunity for this continued form of self-expression and pleasure?

"With these few preliminary remarks I thought that perhaps you might be interested in what we are doing here in the steel city, Gary, Indiana. From the five major high

schools an average of 65 instrumentalists are graduated each June, and 40 to 50 vocalists. For three years I have been music director at Central Baptist church where we have a choir of 45 and an orchestra of 35. These are made up of high school graduates with a few active school musicians. From 1930 to 1935 I directed a 70 piece band sponsored by the Gary Elks. This band was 78% school musician graduates, and they won 5 State titles in Class A and one national title. They also won 2 seconds and 1 first at the Chicagoland Music Festival.

"I now direct the newly organized Gary civic band, in reality a post-graduate band numbering 76 players, former school-boy champions, state and national."

On Tour

The band of the Ernest Williams School of Music, of Brooklyn, New York, has just completed a tour which carried it through many communities of eastern Pennsylvania. Playing before school assemblies and civic organizations, the band was everywhere received with great enthusiasm. According to numerous letters received by Ernest S. Williams, director of the school, the ap-

An All-Maryland high school orchestra of 115 pieces presented a program in connection with the meeting of the Maryland State Teachers association on Oct. 24 at Baltimore.

pearances of the Williams band were of tremendous educational value and stimulated much interest in local school bands and their problems.

The touring band of the Ernest Williams school is composed of fifty of the advanced students of the school, together with its own soloists. Within the next few months, it will be heard in various parts of New York, New Jersey, Pennsylvania, and Connecticut.

Picture Below

In their Tenth Annual Concert the Maryland State Teachers association presented on October 24 at Baltimore the All-Maryland high school orchestra of 115 pieces. Here is the program, which shows that nowadays school children perform programs of music that thirty years ago they would not have been thought able even to listen to.

"Semper Fidelis" March, Sousa; "Bouree in G Minor" (from the Second Violin Sonata), Bach; Overture "The Merry Wives of Windsor", Nicolai; Instrumental solo (to be played by the Winner of the Solo Contest held in connection with the All-Maryland high school orchestra concert, 1936); "Sinfonietta (adapted from the Sonatine, Op. 137), Schubert; "Arcadian Suite", Part I, Bornschein; and March from "Carmen", Bizet.

Conductors were Irvin Smith, teacher of instrumental music, Caroline high school, Denton; Osmar P. Steinwald, supervisor of orchestras and bands, Baltimore public schools; and Franz C. Bornschein, Peabody conservatory of music, Baltimore.

There are some two hundred celebrated directors who revolve around the sacred chambers of the Music Educators Conference with the changeless regularity of the wooden horses on a merry-go-round. Their efforts are equally untiring, and they never stray from the course.

But there are twenty thousand school bandmasters and orchestra di-



rectors out there in the sticks who are really making the works work. They are the Smiths, the Joneses, and the Browns. Their names and faces are never seen in the high-pitch social register. They are OUR friends.

These are the men and women who are molding from fresh clay. These are they who are keeping the lights burning in the instrument factory windows. They are our Forgotten Men.

We are always glad and proud to meet and greet these friends of ours on the Boulevards of our reading columns. We seat you often in our most comfy chair, the guest of our imagination. Your letters, the flower of the day.

This humble, monthly visitor that comes to you each month, brings news, all good, and thoughts and views of others just like you. So write, and don't forget the picture. Let there be no Forgotten Men.

Blossoming in Arizona

Joseph Wells wore a ten gallon hat even before going to Ithaca college to study under Patrick Conway. Now he is back in Arizona with 65 players picked right off the trees around Clifton, and he is going to have a real band. The school purchased a set of instruments and other equipment, and everything is going great.

We haven't heard from Mr. Wells since the band was scheduled to appear for the first time



Mr. Wells

at the Thanksgiving football game. It must have been swell. We'd like to see a thrill-meter used some time on such an occasion to record for scientific knowledge which gets the greater thrill: the band, their first public appearance; the young director, his first band; or the mamas and papas, eyes dimmed with pride and delight.

News from Kansas

"Your magazine which I have introduced into every school in which I taught has printed pictures of three orchestras, one from Partridge, one from Moundridge, and one from Burden, Kansas. All these received state and national recognition and I have been proud to have in my charge these groups which represented Kansas in state and national contests.

"I am organizing an orchestra in a new place this year. There wasn't

a string instrument in the school the first of September, but Smolan now has 18 violins, 1 viola, and 1 cello in the string section. We are still on the job of building our instrumentation which is growing rapidly. From five instruments at the opening of school we have grown into a class of 35 and although we are still extremely young in experience we are witnessing signs of growth.

"I wanted to tell the musician this for the sake of encouragement. If you would like to print a little of this in *THE SCHOOL MUSICIAN*, I believe it will spur our players on to greater effort so that Smolan, too, will some day have an orchestra that will be deserving of a picture in your magazine."—Adina Goering.

Clinics

● AND THIS, ladies and gentlemen, is the beginning of the Clinic Era in the history of school band and orchestra music development. Dr. A. A. Harding of the University of Illinois is the legitimate parent of this child. He, with A. R. McAllister, president of the National School Band association, definitely adopted the idea as an annual national event back in 1932. With the enormous success of the five yearly clinics which have followed, the idea has spread rapidly throughout the country into state clinics which are now having their offsprings in the smaller but very popular district clinics.

Among the newcomers this year is the Nebraska Bandmasters association which held its first annual clinic at Hastings on November 26-28. This association was considerably less than a year old at the time, having been organized in May, 1936, and it is quite remarkable that such a finely worked out plan and routine as the program reveals could have been worked out in so short a time. A one hundred piece clinic band was made up of students from twenty-eight schools, and the guest conductors, always the big box office attraction, were Carleton Lee Stewart, H. A. VanderCook, and H. E. Nutt.

There were also orchestra readings by a diminutive Hastings symphony orchestra, under the direction of Frank Noyes, its conductor, and M. H. Shoemaker, director of the Hastings high school orchestra.

Officers of the Nebraska association are: president, Arthur G. Harrell, Kearney; vice-president, Leo W. Moody, Scottsbluff; secretary-treasurer, James Johnson, Stanton; local chairman, M. H. Shoemaker, Hastings.

Colorado

The Fourth Annual Clinic of the Colorado Instrumental Directors association was held at Colorado Springs on December 11 and 12. Fred Fink, Colorado Springs; Rei Christopher, Pueblo, and B. E. Kibler, Colorado Springs, made up the committee in charge of clinic arrangements. Officers of the association are: president, Donald E. Haley, Longmont; vice-president, Ronald Faulkner, Greeley; and secretary-treasurer, Herbert K. Walther, Englewood.

Northern Indiana

On November 27 and 28, Northern Indiana held its Band and Orchestra Clinic in Elkhart. Guest conductors at the clinic concert were: Harold Bachman, director of University of Chicago band; William Revelli, director of University of Michigan band; Lawrence Johnston, president of the Northern Indiana Band and Orchestra association; Adam Lesinsky, president, Nat'l School Orchestra ass'n; and Nilo Hovey, director Indiana state champion Class B band, 1935. Clinic conductors were Harold Bachman; George Dasch, conductor, Chicago Business Men's symphony; and William Revelli.

Officers of the N. I. S. B. and O. A. are: president, Lawrence Johnston, Columbia City; vice-president, Truman Weimer, Hammond; and secretary-treasurer, T. D. Weesner, Huntington.

Kentucky

To George Doty of the Shawnee high school we are indebted for the following news from Kentucky.

With the school year well under way, Kentucky school musicians can

look ahead to a season full of activity. This year instead of assembling a clinic band and orchestra at the University of Louisville, there will be two clinics, using players from the several fine college bands. One will be held at



Mr. McKenna

Lexington, with a band composed chiefly from the Transylvania college band, under the direction of Jack Bryden, and the University of Kentucky band, under the direction of John Lewis, Jr.

With the idea of carrying the clinic to the directors, another clinic will

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NEWBORN MOTHERS' GUILD
 FRUITA, COLORADO
 WILEY J. SALVENDY DIRECTOR



FRUITA COLO
 BEST ENTRANCE TO
 OLD NATIONAL PARK



PICTURE

NEWS

Our first band to greet you this month is the Maywood junior band of Maywood, Illinois. This band, under the direction of Wesley Shepard, has been a first division winner in the state contest for the last two years.



Traverse City, Michigan, high school orchestra is second on our list and is directed by Dewey D. Kalember. The instrumental music department's enrollment this year is the largest in the school's history and is steadily increasing.



No. 3 is the Ida Grove, Iowa, high school band, which is right now in the midst of a busy fall season, with football games, concerts, and special programs, besides regular rehearsals. Milo T. Sorden is supervisor of music.



Eighty girls make up the personnel of the Nazareth Academy orchestra of Rochester, New York. The orchestra plays for all school festivities, appearing about once or twice a month. Sister Kathleen is the director.



Ruth Sears, news reporter at Iraan, Texas, high school, sent us this picture of the band. Jacques Nonce is the instructor and Mary Frances Glendenning is student director. The band took part in the Texas Centennial.



In both the Western Slope and Colorado state contests, the Fruita Union high school band of Fruita, Colorado, received a rating of superior. Charles Nicholls is the director.



Highland high school band is number seven. This Class B band from Fort Thomas, Kentucky, has three first places and three first divisions to its credit in the state contest. J. B. McKenna is director of this champion band.



At Bowen high school, Chicago, the drum major twirls an S. M. "Spinno", which was earned last year with subscriptions. This picture was taken on the campus in front of the school. M. Larson is director.



Picture number nine is the Jefferson high school band of Portland, Oregon, which has been a first place winner in the state contest since 1932, although in 1935 the band was not allowed to compete. At the left on the picture is L. E. Wright, director, and at the right, Frank E. Mangold, manager.



Lyle W. Durham directs the Winterset, Iowa, high school band of forty-two, which is attired in blue and white uniforms.



Eavesdropping

By Mariann Pflueger

Christmas time has come again, and if we can judge from the snaps and stories we're getting, Santa won't pass up our reporters. Even now we hear the jingle of bells and almost see Donner and Blitzen racing off with the sleigh with good old St. Nick at the reins. It will be up to you to race just as swiftly with your scoops for January. Show your appreciation to S. C. by having your pictures and news to us in plenty of time.

Champion Uses S. M. Baton

National champion twirler Charles Cunningham first wanted to be a drum major so he could wear that big, furry shako. That was a few years ago when he had just moved to Ashland, Kentucky, and had a look at the high school band there.

Charles is a senior in high school now and plays the drums when he is not drum majoring. He copies every twirl he sees, and even tries to improve on the best of them. Charles made a first division rating last spring at the national contest in Cleveland for his superb performance of twirling and drum majoring.

Of course, we must tell you that Charles twirls a SCHOOL MUSICIAN baton which he says "is the best I have ever used to twirl". Better get yourself an S.M. baton and follow in Charles' footsteps.



Little Rock, Arkansas

Picture Below

Perrie Dashiell, News Reporter

Shells shrieking! Cannons firing! Drums beating along with bands marching and strutting drum majors all combined made the short interval between halves at the big football game not only interesting but exciting.



All agree that the Tigers' band was the victor in the musical duel with the band from Pine Bluff. The Bengal drum section won their battle against four well trained Zebra percussionists. As to drum majors, James Paul Howard and Roy Pruett together tied with J. D. McDonald. J. D. put on a spectacular jumping and twirling show, but his prancing did not compare with James Paul's.

Before the game the band marched up the center of the field, formed an outline of a zebra and informed the Pine Bluff fans that "the ol' striped zebra wasn't what she used to be". An interpretation of the queer music—slowly the Little Rock Tiger crept up on the Pine Bluff Zebra and chased him off the field.

Then between the halves the crowd's attention was centered on the host band after their guests had performed. To ease the suspense, the boys formed a tremendous cannon. Medleys from the World War days were played.

At intervals through the music, a three inch field piece brought in from Camp Pike, was fired by a gun crew from Battery A 206 Coast Artillery Arkansas National Guard. When the gun fired, shells made by band members screeched over the field and broke into November 11, 1918.

A thunderous roll of drums brought the American Flag with its color guards out on the field. L. Bruce Jones directed the "Star Spangled Banner" from the top-most seat.

All-District Orchestra

For the first time, an All-District orchestra was organized to play for the Mississippi Valley Teachers' association at Quincy, Illinois, this fall. Four counties



sent 125 musicians to make up this orchestra, which was directed by Mr. Morrison of Quincy, Mr. Harnew of Rushville, and Mr. Munneke of Carthage.

P. A. Chose the S. M. "Spinno"

Picture Above

Port Arthur, Texas, leads the list of snappiest looking drum majors this month. And why not? Any drum major who twirls a SCHOOL MUSICIAN baton is bound to look snappy, we think. And that's just the kind of baton that goes twirling through the air at Port Arthur—a speed "Spinno", designed especially for contest twirling.

We proudly present S. M. twirlers Bradford Jackson and Hagan Taylor, drum majors of the Port Arthur high school band. Bradford is first d.m., and Hagan is second d.m.

Everyone down at P. A. reads The SCHOOL MUSICIAN, and the musicians make reports on many of the articles. Oren L. Lantz is director.

Symphonic Officers

We don't know whether election day for the Carthage, Illinois, high school symphonic band was held on the first Tuesday after the first Monday in November, but we do know that Robert Mensendick was elected manager; Elizabeth Huey, librarian; and George Cooper, publicity director.

The band recently took a trip to Keokuk, Iowa, where it played for the Merchants' Fair there. Members were given free tickets to the various rides and shows, and in the evening were treated to a banquet. A good time was had by all.

Penna. All-States

Pennsylvanians, attention! The All-State orchestra festival will be held in Mt. Lebanon, on February 4 and 5, 1937. A. S. Mieser will be host to the 150 boys and girls.

The All-State band will meet in Coatesville, with W. Fred Orth, president of the Pennsylvania School Music association, as host. This meet will be in May. Scholarships are to be awarded at both events.

Eligible for 1937 National

Picture I

The Elmhurst high school saxophone sextet of Fort Wayne, Indiana, made a first division at the 1936 national contest. Members are: Letha Brim, bass saxo-

phone, sophomore, and member of the band for two years; Ardivee Tarr, baritone, also sophomore and band member for two years; Allen Cox, tenor, sophomore, band member for four years; Doris March, tenor, freshman, a one year member; Janis Stute, alto, freshman and one year member; Wyllis Wiegman, alto, freshman and two year member.

By winning first division in this national contest the sextet and Allen Cox, tenor sax soloist, are eligible to compete in the national next year without having to enter the district and state contests. Merl H. Goble, high school instrumental instructor, organized this sextet, which plays for numerous functions, both at the school and outside.

Whiting Out for a Repeat

Picture 2

All three members of this Whiting, Indiana, high school string trio are sophomores, and will probably have two more chances to repeat their grade of first division at the last national contest at future contests.

Shirley Rhea, the pianist, has played both piano and violin for five years, and is the principal second violinist in the high school orchestra. Janice Rhea, violinist and Shirley's sister, has played violin for five years and is first violinist in the orchestra. She also plays piano. Edward McNeil, cellist, plays both piano and cello, and is principal cellist in the high school orchestra.

President Adam P. Lesinsky of the National School Orchestra association is their director.

Shaw, But Not Pshaw

Picture 3

All first chair players make up this first division national winner clarinet quartet of the Shaw high school in East Cleveland, Ohio. Director Milton G. Niergarth says this group is outstanding for its intense interest and loyalty toward its music work and the band.

Members of this 1936 champion are Vincent Pattie, first clarinet; Hildred Lantner, second clarinet; Robert Dorris, alto clarinet; and Paul Kluga, bass clarinet.

We'd Rate Them First, Too

Picture 4

Organized in October, 1934, this string quartet has worked itself up to national first division caliber, under the supervision of their director, Fred Ohlendorf, Bloom township high school, Chicago Heights, Illinois.

Alfo Micci, first violinist, is concertmaster of the high school orchestra, and for the past three years has held that same position with the Illinois All-State orchestra. At the national solo contest he placed in division two in 1934 and 1935; in 1936, first.

Edith Hesemann is the second violinist of this quartet.

Roger Spencer, viola player, is another national soloist, having placed in division two on violin in 1935 and in division one in 1936.

George Flexman, cellist, placed in second and third divisions in 1935 and 1936 at the national contest.

Zebra or Sax?

Picture 5

At first glance you might mistake these boys and girls for a zebra sextet instead



of a saxophone sextet, which they are. A second divisioner is this saxophone sextet from the Effingham, Illinois, high school—a second divisioner in the 1936 national contest. The personnel: Clovis McKenzie, Bernell Siddens, Jack Chamberlain, Jean Zimmerman, Lois Melzer, and Mary Lowry; Andrew Mikita, band director.

Creston, Iowa

Crystal Moore, News Reporter

Crystal writes us that "William Fredrick Osborn, 'Bill' to Crestonians," is Creston's pride and joy.

"Unusually talented, Bill has received many state honors for his excellency in musical performances with his baritone euphonium, besides his third division rating at the national last May.

"Bill, now a sixteen year old senior, entered the high school band playing the cornet. At the end of his freshman year, he took up the baritone, and the following spring rated excellent in the state contest.

"As a junior, Bill swept through the state contests and became the first Creston high school student to compete in a national contest."

Mighty Casey at the Bat

Picture below

But this "mighty Casey" brass sextet did not strike out when it came up to "bat" at the 1936 national ensemble contest. It placed in the first division, as it did for two years in the state contest.

The members of the Casey, Illinois, high school band who make up this sextet are: (standing, left to right) Bill Buckler, Crawford Foraker, Bill Fuson, Paul Wright, (seated) Lee Davis and Lovell

Pulliam. Three of the boys will have graduated by the time another contest rolls around, but the remaining three are going to do all they can to make up another national champion sextet. J. O. Hawkins is their director.

(We presume you all know the "mighty Casey" who struck out. It goes something like this: "And there is no joy in Mudville, mighty Casey has struck out.")

Proviso, Maywood, Ill.

Dorothy Parker, News Reporter

Nine members represented the Proviso township high school in the Thirty-second Annual High School Teachers' conference held in Urbana the first week in November. Those who attended were: Dorothy Davies, George Pecor, Herbert Kubitschek, Albert Oliver, Kenneth Roquemore, violinists; Paul Nellen, bassoonist; Walter Nechoda, oboist; Charles Doherty, clarinetist; and Clyde Kane, bass viol player.

A Solo and Ensemble Musicians' club has been organized by members of the band, orchestra, and choir who have qualified for national contests. The club's purpose is to afford an opportunity for the members to perform before audiences without stagefright. Wallace Nelson, orchestra director, is sponsor.

West Seattle H. S., Seattle, Wash.

Helen Fisk, News Reporter

There are about nineteen hundred students at West Seattle High, and "Pop" Behymer, the music director, has been teaching here for nineteen years. He now has three hundred students enrolled in the music classes.

This thirty-eight piece band, seven members being girls, make quite an attractive appearance in their uniforms of blue and gold. The capes are dark blue lined with gold, and their blue overseas caps are trimmed with gold. Now the band members have school emblems of a gold W on a gold lyre, worn on a dark blue, allpover sweater.

More from West Seattle

First about the orchestra, which consists of sixty musicians, and that has played numerous public engagements be-

sides a radio program over a Pacific Coast hookup.

Then something about Jane Flickinger, solo violinist, who has placed first in the All-Northwest, All-City, and Music Camp orchestras and has been concert mistress of each; and Phyllis Blakkestad, first cellist, who has also placed first in these organizations.

Hereford, Texas

Nola Blue, News Reporter

One of its most enjoyable trips taken by the Hereford high school band was to the Texas Centennial in Dallas. The band won this trip, including room and board, for tying for first place in the North Texas contest with the Vernon band. Vernon went to the Centennial, too. These Class B bands played concerts on each of the two days spent at the exposition.

On the March

Baraga, Michigan, is mighty proud of its prancing high school band. Dawson Carriere is the leader drum major. Only in its second year the band already has



twenty-eight members. New uniforms were just obtained through the school board, and the band sure makes a neat picture when parading at football games. LeRoy Christian is director.

Elkhart, Indiana

Ruth Lehman, News Reporter

Already ensembles for next spring's contest have been organized at Elkhart high school. For experience these groups play at church dinners, local meetings, etc. Take the string quintet, for instance. It played for the state convention of the Lion's club. The members of this group are: Virginia Ludwig, first violin; Margaret Leist, second violin; Kathleen Smith, viola; Olive Smith, cello; and Ruth Lehman, string bass.

At the Northern Indiana State Teachers' convention, held at South Bend, the Elkhart groups contributed thirty-six players to the Northern Indiana State orchestra. George Dasch directed this state orchestra of 105 players. With the exception of two, all first chairs were held by Elkhart musicians. David Hughes is the Elkhart director.

This 'n' That at Monrovia

Word has reached us from the Monrovia-Arcadia-Duarte high school in Monrovia, California, that Robert Fulton has been elected band president and Howard Siegel, orchestra president. Errol DeArman and Robert Haynes are managers of the band and orchestra, respectively.

At all home games the band has per-



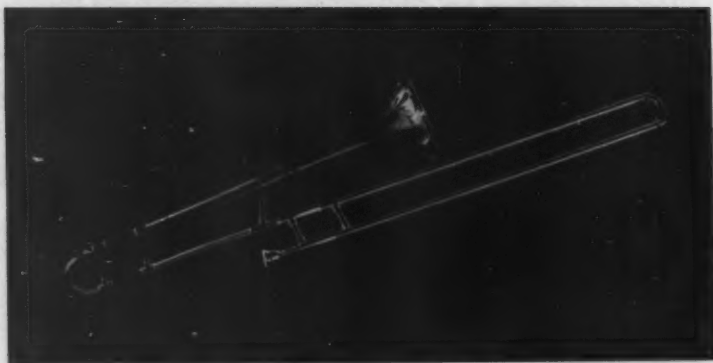
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formed, and when Burbank High came to Monrovia, the band put on a special drill. Robert Fulton is again drum major.

Students studying drum majoring in order to take part in the directional activities of the band are: Mary Baker, Errol DeArman, Donald Munson, and Willard Wiley.

Harold H. Scott is director, and we hope he will see to it that we get a picture of these five drum majors.

Navasota, Texas

May Moore, News Reporter

From now on you're going to read about the public appearances of the Navasota high school band, and Miss May Moore is going to tell you all about them. One of the most recent, excluding football games, was on the occasion of the opening of a gas station. Under the direction of Holmes McNeeley, the band at this time played several overtures and various marches.

Proviso, Maywood, Ill.

Dorothy Parker, News Reporter

Mary E. Coleman, bass viol player who graduated in 1936, recently was admitted to the Chicago Civic orchestra, following the annual tryouts early in October. From the twenty basses trying out, ten were selected, of which Mary was the only girl.

After the necessary three years of training in this orchestra, Mary hopes to be admitted into some symphony orchestra.

Silver City, New Mexico

Roberta Biggs, News Reporter

In the first four weeks of school the Mustang band at the State Teachers college in Silver City made seven public appearances. Since then the band has played for almost all the home college and high school football games.

Traverse City, Michigan

Wayne Bottje, News Reporter

That famous "Galloping Ghost" number 77 galloped into Traverse City, Michigan, for a visit. Traverse City high played host to "Red" Grange, and the band did its part on the gridiron with a medley of college songs, climaxing the program with the "Illinois Loyalty".

The T. C. high orchestra is putting forth every effort to make the coming Christmas concert a substantial success. "A Christmas Fantasia" by Grossman will be featured.

A modern soundproof music room will be completed probably around the first of February, but we'll let you know more about that later.

Gained and Lost

Britt, Iowa, welcomes Jean Nissen to its high school band, and the band is overjoyed at having Jean with it. Jean is a former member of the Shenandoah Iowa, high school band. She plays the bassoon.

But the Britt high school band has lost two members—JoAnn and Jean Mertz, alto clarinetist and tympanist, respectively, have moved to Garner, Iowa.

New Plans at Schurz

Captain Clayburn Harvey, former bandmaster at the Parker high school in Chicago, has transferred to the Schurz high school and plans to make the Schurz band consist of from three to four hundred boys and girls. At the first call seventy-two responded. Schurz, you know, has an enrollment in the vicinity of 5,500.



Erwin Arndt, Flute

Roosevelt H. S., Minneapolis, Minn.

1936 First Divisioner

(Picture on Cover)

Erwin Arndt is now a junior in the Roosevelt high school of Minneapolis, Minnesota. His musical career began when he was seven years old, when he took lessons on how to play the piano. After a year of piano study, he turned to the flute, and has now been taking lessons on that instrument for the past seven years.

His first flute teacher was Daniel Campbell, with whom Erwin studied for two years. Mr. Campbell, incidentally, is now public school music instructor at Lake City, Minnesota. Miss Virginia Hicks was his next teacher, and with whom he still studies.

Since September, 1935, Erwin has attended the Roosevelt high school, and he is now a member of both the

high school band and orchestra, which are under the direction of Oren Henning. Erwin is also a member of the Pillsbury Flour Mills' band.

Usually, he plays about fifteen or twenty program solos during summer vacation, but this past summer he attended the orchestra and band clinic, organized by Mr. Henning, for eight weeks.

"Valse" by Godard was the selection played by Erwin when he placed in the first division of the 1936 national solo contest for flutes.

Plans for the future are rather indefinite, but Erwin says he would like to become a flute soloist, accompany some singer, or play in a good orchestra, perhaps a symphony.



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Starting the Very Young Clarinetist

(Continued from page 15)

that the child's fingertips are so small that he is able to completely cover the holes without pressing down the rings. It is especially common among beginner alto clarinet players. If this is true, have him place his fingertips across the holes rather than straight down upon them.

Before the child played his first note, you told him to pull his lips in, and you probably told him that he must never let his upper teeth touch the mouthpiece. (This is a debated point, but I firmly believe that one should not.) Now that he has been playing for some weeks perhaps his tone continues to be very harsh and flat. Check that upper lip. It may look as though he is holding it in far enough, and he will honestly tell you that he is not letting his teeth touch the mouthpiece, but you may find that his upper lip is entirely in front of his teeth, and not between the teeth and mouthpiece. When the fault is corrected, he will get a much better tone if his lip pressure is right. If you now have him use a slightly stiffer reed, he will play more nearly in tune.

Correct choice of a proper instruction book for the very young player is important. Standard works for more mature players, such as the excellent Klose method, are entirely unsuited, not only because young minds need to be stimulated by playing more suitable melodic material than is contained in such books, but chiefly because most young players should not be forced to try to play in any but the low register until they have easy mastery of its lowest tones. Middle register playing demands perfect right-hand finger placement which, as we have seen, is often not mastered for weeks or even months. Try to force middle register playing upon him before he is ready for it, and he will become too discouraged. You will be, too, if you have to listen to his efforts. When he has thorough mastery of the lowest tones in the low register, you may introduce the middle register, and he will progress as rapidly as you can wish.

Most beginner band methods introduce the middle register too quickly for very young players. The Lock-

(Turn to page 34)

Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine.

December, 1936

KEEPING PACE with the PUBLISHERS

By Forrest L. Buchtel, Director of Band, Orchestra, and Chorus, Amundsen High School, Chicago, Staff Instructor at the VanderCook School of Music

● One of the sweetest books of marches it has been this writer's pleasure to play, and to use, is a recent release of C. L. Barnhouse. Its title, *Sweet Sixteen March Folio*, is well chosen. Every one of the sixteen marches is good to play and to hear played. They are all fairly easy and can be mastered by almost any band. Brass parts are full and solid. Clarinets are given rhythms and melodies of distinction; they are not confined to doubling the cornet parts. It is an ideal book for assemblies, pep meetings, basket ball games, and street work.

All numbers are written and arranged by J. J. Richards—a name familiar to all of you. Ten are in alla breve, three are in 2/4, and three are in 6/8 measure. Jot this down on your cuff where you won't forget it.

Also from Barnhouse comes a new novelty number, "Puppet's Parade", by Buchtel. It is a light, descriptive number featuring many easy syncopated rhythms.

• • •

The Clipper Band Book, arranged by Sanders, is a collection of 36 miscellaneous numbers suitable for various occasions. Aside from two marches, the book comprises old favorites such as "Home on the Range", "Caisson Song", "Londonderry Air", etc.

Colleges from California to Massachusetts are represented in the Intercollegiate Band Folio by Thornton W. Allen. Included are thirty famous college marches. In most cases only choruses of the college songs are used, which after all are the parts most interesting to us.

• • •

Previous issues have given mention of a new series of instruction books being placed upon the market. The latest number of that series is the *Rex Elton Fair Flute Method*. It is the product of twenty-five years of experience in playing and teaching the flute. Starting with explanations concerning the instrument, as well as note reading, the book develops systematically and logically. No point is taken for granted, and there are plenty of tunes to play—some have a piano accompaniment included on the same page with the solo part. Its attractive cover is also alluring.

• • •

"Here Comes the Band" by Ray Giles is a book explaining the band, its history, its make-up, its place in our music life, etc. It is non-technical for the most part and will help one to understand and appreciate band music more than ever. Anecdotes and side lights on the development of wind ensembles are related.

The chapter titles are quite intriguing, as the following may suggest: "In the Beginning", "The Leathernecks Serenade Two Cheeses", "Youth Runs Away with the Band", "What makes them Sound that Way?", "Beautiful Squawks", "Musical Menus and Medicines". These are but a portion of the book.

Most interesting also are the twenty-some original drawings by the author.

A new overture for band which seems to meet with universal approval and satisfaction is entitled "Springtime" by Erik W. G. Leidzen. Of only moderate difficulty, it is both interesting and satisfying musically, and is well constructed.

An arrangement by this same writer is Alfred Newman's "Street Scene", another of those descriptive numbers in a modern vein of rhythms and harmonies.

Color and more color is to be found in Ketelbey's "With the Roumanian Gypsies". Three brilliant cadenzas for clarinet occur in the first section, and there is an unusual number of key changes.

Broad and flowing melodies of dignity are found in Leidzen's arrangement of "Jesus, Joy of Man's Desiring", from Bach's "Cantata 147".

"Pantomime" from the opera "Il Cid" by Sacchini, comprises three short and rather delicate numbers from this well-known dramatic work. The arrangement for band is by Antonio Cafarella and contains specific directions as to the exact number of instruments to be used at all times for best effects.

Hats off to a new number called "Tournament Overture" by Hicks. Originally written for orchestra, it has been arranged for band and edited by Harold Bachman. It is on the border line between the moderately easy and moderately difficult. It is well constructed and unified, not of the pot-pourri style. Instruments are treated in a classical manner.

"Barcarolle" from "Tour of the Nations" by P. S. Gilmore is a new transcription and arrangement by A. L. VanHoesen. This lyrical piece is arranged in an unusually interesting manner for all instruments.

"Skyliner" is a vigorous descriptive concert march by Harry L. Alford and is dedicated to his son, Harold, who is a transport pilot. Unusual harmonies and airplane imitations make this number very effective for any program.

Two new Belwin solo publications bring us "Youth Dauntless" by Herbert L. Clarke (solo for cornet with piano accompaniment) and "Adagio and Tarantella" by Peter Buys (for clarinet and piano). We can always use new solos for these instruments.

• • •

Again our congratulations to an outstanding high school orchestra director who has arranged and edited for such a specific group as his own. His name—Merle Isaac, and this time he offers "Jean de Paris" by Boieldieu, an overture of only moderate difficulty. String parts lie well for all players and are effective. Bowings and fingerings are for the amateur player. Wind parts are also carefully marked as to articulation and phrasing. The whole piece sounds much harder than it really is.

• • •

My boys read this paper from cover to cover and find it both interesting and instructive.—Major J. B. O'Neal, Bolles School, Jacksonville, Fla.

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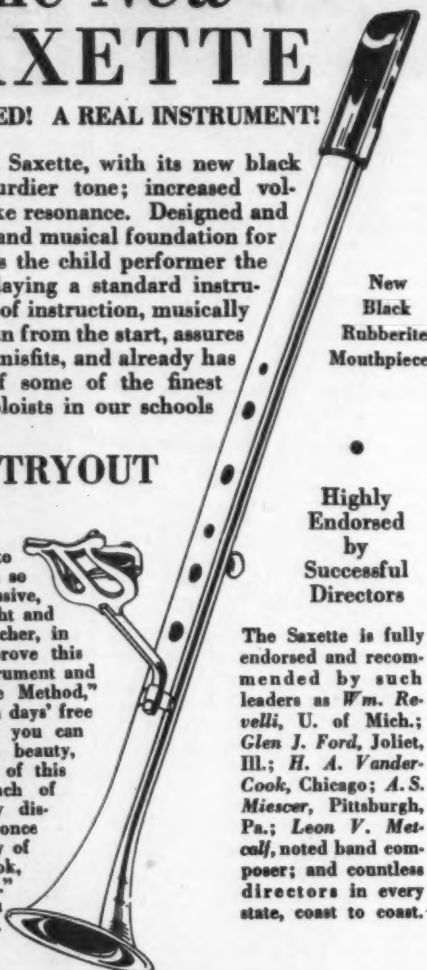
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Hear Ye! And Tune Up

(Continued from page 11)

several ways. If he does not do this, the teacher may then give him a hint. If this does not work, the teacher may tell him as a last resort.

A pupil remembers what he discovers for himself. The joy of discovery and accomplishment are the greatest joys the human race experiences. How little we use this great force in school work of all kinds. Especially is this true in instrumental music teaching.

Getting a pupil to teach himself is true teaching. Give him the perfect check of an active ear, and he will learn a lot in a short time. This explains the success we are having in teaching instrumental music in the singing classes in the Minneapolis schools. The grade teachers understand the ear approach.

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While he is doing this, the teacher keeps her eye on him as well as her ear and sees that he checks himself by pictures and other means so as not to learn bad habits. The length of time he should flounder in experimenting is debatable. A good teacher will easily see how long this should be.

Now lest you think I am talking through my hat again, let me refer you to a world famous band player who never took a lesson in his life.

There has always been a line in the Minneapolis course of study in music which says, "Do not teach too much, let the pupils learn instead."

Your magazine is an excellent publication, and I can truthfully say that, for the instrumental musician, it is the finest in the world, be he professional or amateur.—Herman Carter, Oxford, Ohio.

It is one of the very finest for both student and teacher I have ever read. The articles are not only interesting, but very instructive.—Leona Tuttle, Wenatchee, Wash.

A. B. A. FORUM

News of the American Bandmasters Association

● Who can suggest a finer ambition, or one deserving more of the solid encouragement of the A.B.A. membership than the one expressed in Vesey Walker's letter just received from Los Angeles? "My hope," he says, "is to build America's finest band out here on the coast, and I have a very good start."

Vesey is enjoying the best of that famous California health and is in high spirits. He has some very fine bands and is right now trying to arrange leave of absence for the few days necessary that he may visit the Urbana clinic.

The newly organized California Bandmasters association held its second annual clinic on Saturday, December 5. Mr. Walker's letter was written in anticipation of that event, and he was very enthusiastic as to its possibilities.

We hope Vesey will be able to come to the National School Band Clinic, and we know all of his friends will be very glad to see him.

• • •

Regardless of how well Bill Revelli likes spaghetti, we refuse longer to be deceived as to his nationality. Bill writes us more news on the back of a government postcard than we can possibly squeeze into this entire column, in six point type.

The gist of Bill's report, in answer to our persistent and irresistible determination to uncover his hiding place, is that he has practically nothing to do at the present except to conduct some clinics at Rapid City, South Dakota; St. Louis, Missouri; Grand Rapids, Michigan; Elizabeth, New Jersey; Tulsa, Oklahoma; Portland, Oregon; San Francisco, California; and Waco, Texas.

"Our band here at Ann Arbor," he writes, "is growing fast and sounds better every day." Well! It would, Bill, under your direction.

• • •

We don't hear half enough of Charlie O'Neill. But this month we do have a bit of news for you from The Citadel.

Sponsored by the Kiwanis club, Captain Charles O'Neill has inaugurated a series of Sunday afternoon orchestral concerts in the Civic Concert Hall of Quebec city. The opening concert on November 22 was an outstanding success, the Concert Hall with a seating capacity of 1400 being

completely filled. The series is scheduled to continue until April.

• • •

Here! Here! Stop this!

Here's another knight of the Gold-braided Uniform talking about his orchestra. Has Hollywood's impression of a medicine show hypnotist in the current picture, "Big Broadcast of 1937", begun to mesmerize our membership?

It's Lieutenant Charles Benter we're referring to. You remember how grand he always looked in his band uniform and what a terrific hit he made at the Cincinnati club banquet, even in competition with the scarlet-coated gentleman from Kneller Hall! In the letter just received Charlie says, "I am sorry that I have nothing to contribute just now. I am putting full time on my symphony orchestra, except for our usual Monday band broadcasts."

And speaking of Kneller Hall, why not introduce "Wally" to the Major and let the British Empire go back to work?

• • •

Herbert L. Clarke, on the thirteenth anniversary of his leadership of the Long Beach, California, Municipal band, was given a surprise at the band concert, November 29, in the concert hall of the Municipal auditorium.

After the playing of the first number, Jack Horner, manager of the auditorium, stepped to the stage and presented Mr. Clarke with a gift of a gold cigarette case—a present from a group of friends. Then George A. Hart, representing the Long Beach Chamber of Commerce, was introduced and presented Mr. Clarke with a scroll, bearing these words:

"On this, the thirteenth anniversary of your leadership of the Long Beach Municipal band, it is with great pleasure that we add our congratulations to those of your thousands of friends throughout the nation. Yours has been a life filled with the joy and satisfaction of bringing happiness to others. Through your marvelous direction of the band, you have repeatedly sent comfort and inspiration to those who have become tired and discouraged. You have rendered a great service to the citizens of Long Beach in making the Municipal band the finest band in the country, and we wish to thank you at this time."

• • •

Enclosed find money order for renewal of my subscription to this most interesting little magazine.—John L. Verweire, A. B. A. Member, Ft. Wayne, Ind.

December, 1936

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hart method is one which does not; there may be others. For class and home use one of the most attractive instruction books I have seen is a clarinet instructor, which avoids the upper register entirely for months, yet has plenty of fine material for the low register.

Orchestral Accent, Attack, Release

(Continued from page 16)

note should be played as an eighth note with an accompanying eighth rest—every eighth note a sixteenth". This is good advice to follow in the case of the older composers, for such tone offers a fine contrast to the limp legato passages also used by them.

The release of a tone is practically as important as its attack. All gradations of release, from the veriest fortissimo tremolo to the most evanescent pianissimo should be practiced assiduously. By all means, the release should be absolutely simultaneous. Two or three "bows" may be taken on a long and loud final chord, if it is desired to continue the tone without diminution up to the final release. As long as the different members of the string section change bows on such a tone at different times and without accent, the mass effect will be that of a single tone, for the changes in bowing will be imperceptible to the ear of the listener.

A well finished string section is not only an attribute of a good orchestra, it really is the making of a good orchestra. Good work by other sections than the strings may add color to the ensemble, as it should, but an orchestral performance lacks the necessary verve and sweep if the strings are mediocre. Just as the proverbial chain is as strong as its weakest link, so the performance of an orchestra is measured by its weakest section. It is altogether too bad that this weakness is often most apparent in the strings, which should be strongest, since they have the most work to do. Since the string section comprises more than half the orchestra and does by far the most playing, it naturally follows that most of the conductor's attention should be focused upon the strings; for by them he will stand or fall as an orchestral conductor.

SCHOOL • DANCE • BANDS

● **A-SEA** again. This time with "Tom Abernethy and his Midshipmen". These Midshipmen drop anchor at the Westfield high school in Westfield, Massachusetts. Starting out on their maiden voyage two years ago, these sea faring boys have touched many ports. Oh, for a life on the ocean wave!

Anyway "Tom Abernethy and his Midshipmen" are quite popular in and around Westfield. The boys play for many of the school functions, besides other affairs in the city and in nearby communities. This winter they also expect to do some broadcasting over station WSPR in Springfield.

Two students from each of the three

and Henry Osinski, trumpet; sophomores, James Bodurtha, piano, and Fred O'Donnell, drums. The boys specialize in swing music.

Young Tom Abernethy, the leader, is a talented musician. Not only does he double on the clarinet and saxophone, but he is an accomplished pianist and singer as well. Furthermore, he has composed a number of selections, "Honeymoon Glide" being one of the featured numbers of his outfit.

With modernistic black and silver music stands and natty white trousers and blue jackets, the band presents quite a professional appearance.

Thanks, Adelbert Jakeman, for the



Tom Abernethy and his Midshipmen, Westfield, Massachusetts

upper classes of the high school make up the six members of this dance orchestra. With this situation there are only two vacancies to fill each year. The Midshipmen and instruments played by each are: seniors, Thomas J. Abernethy, Jr., clarinet and saxophone, and Frank Bodurtha, banjo; juniors, David McCulloch, trombone,

news about "Tom Abernethy and his Midshipmen". • • •

Fifteen of the best players from both the band and the orchestra at the West Seattle high school in Seattle, Washington, make up the Boys' Club orchestra. This is a dance orchestra and plays for all the school dances. More about these boys, and perhaps a picture, later.

News and Comments (Continued from page 21)

be held in western Kentucky, using players from colleges in that part of the state.

Plans are under way for the formation of a picked high school orchestra to play under the direction of Rudolph Ganz at the national meeting of the Federated Music clubs in Louisville during April. This orchestra will be recruited and drilled by the orchestra teachers of the Louisville schools: Lynn Thayer, Frederick Ernst, Albert Sego, Harlan Bond, and Gerald Doty.

Mr. Ganz is a noted Chicago pianist and formerly conductor of the St. Louis symphony.

James B. McKenna has been producing fine musicians and fine bands at the Highland high school, Fort Thomas, Kentucky, for a number of years. He is also director of the Cincinnati Y. M. C. A. band and organizer of the Boy Scout band for the middle west. Mr. McKenna is vice-president of the Kentucky Band and Orchestra Directors association.

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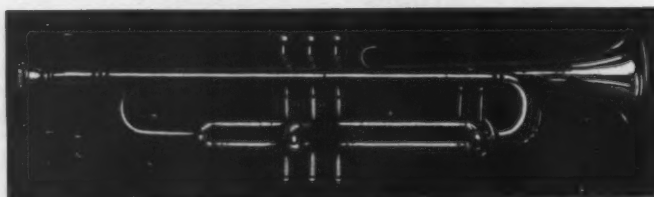
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VISIT OUR BARGAIN COUNTER ON PAGE 42

A Modern Method of Study of the Snare Drum Roll

(Continued from page 8)

gradually increasing the speed little by little we produce

The Sixth and Last Stage of the Long Roll (Closed.)

This should never become so closed in concert drumming that it becomes a "buzz" or "sizz", meaning too fine. Of course, in certain types of modern and descriptive music, the "buzz" or "crushed" or "sizz" sandpaper-like roll is desirable. In concert playing avoid "digging" the sticks. Half a good roll is in the air. Both sticks must be raised the same height in all stages of practice, else the roll will become unbalanced and "choppy". A poor roll is termed a "scratch" roll. Digging or uneven reiteration will cause the sticks to "scratch", and this is not clean, pretty, or rudimental.

Closing and Opening the Long Roll

This is strictly for practice and exhibition purposes. It is never used in marching or field playing. It is, however, practically always used in individual drumming contests. It is wonderful practice and helps to perfect a better roll. Closing and opening the long roll should be practiced as often as possible by the drummer throughout his or her entire career. Do it this way. Begin with the first stage described above and play through each succeeding stage without making a noticeable difference between each one until the closed roll or sixth stage is reached. Hold the sixth stage for thirty seconds, then without breaking the evenness, slow down ("going back") gradually through each stage until the wide "open" first stage is reached. It should require at least three minutes to accomplish the closing and opening of the long roll. The changes from one stage to another must not be abrupt, but rather a gradual flow of increasing and decreasing speed. Remember it is the evenness that counts. If you "break" during the process, stop and start over again.

I want to say that I think this is a wonderful musical paper. I can't see how anyone who is interested in band or orchestra work could do without **THE SCHOOL MUSICIAN**.—Curtis Wilkison, Kennett, Mo.

This magazine is an asset to the teacher as well as the student of music.—Wm. J. Little, Reno, Nev.

"THE BACK PARLOR"

Reserved for Band and Orchestra Parent Clubs

● The Casco, Wisconsin, high school Band Parents' organization was organized in December, 1934. Money was raised for the purchase of new uniforms which the band received last spring. New music and new instruments were also obtained. Many successful and popular ways of securing funds have been used, such as card parties, picnics, dances, concerts, and cakewalks.

On November 22, the organization sponsored its annual kermis and dance. The club is now sponsoring a series of musicales in which band and glee club students take part. A Christmas card campaign is also in progress now.

At the most recent meeting new officers for the coming year were elected. They are: Mrs. Esther Kaye, president; Mrs. Clarence Junion, vice-president; and Mrs. Edward Pirlot, secretary-treasurer.

Schemes at Canton

Mrs. H. J. Bekke writes us that the officers of the Band Parents' organization, at the Canton, South Dakota, high school are: president, Mrs. Bekke; vice-president, G. H. McNally; secretary, Dr. Slade; and treasurer, Lars Grinager. There are about seventy members in the club.

Meetings are held every month with a short program, consisting of music and a talk, sometimes on the articles in *The SCHOOL MUSICIAN*.

Regular money-making schemes at Canton are: a rummage sale in the spring, foodstands at the summer celebrations, and a fall supper. Last year additional money was raised to send the high school band and chaperons, who numbered fifty-nine, to the national contest at Cleveland. The band, incidentally, made second division at this contest in Class B. This year the band parents are planning to purchase new uniforms and to better the instrumentation of the band.

Havre Gets a Bass Viol

Because a bass viol was very much needed by the Havre, Montana, high school orchestra, a group called the Orchestra Parents' club came into being. It was through the Orchestra Parents' club that a bass viol was purchased at a local music store. The parents were permitted to sign a contract to the effect that

the instrument could be paid for in installments, and a date was set for the final payment.

Through the efforts of Mrs. A. G. Sundahl, president of the Orchestra Parents' club, and other parents, the bass viol is almost paid for. The money was raised through dances, a card party, the raffling of a goose and an afghan, all of which brought in quite a bit of money. Candy, which the orchestra boys and girls made, was sold at the dances. Another dance is now being planned, and a food sale is being considered.

Oil Painting to Be Raffled

Here are some of the things that have taken place with the Traverse City, Michigan, Band and Orchestra Mothers' club during the last two years.

The club was organized two years ago this fall; Mrs. James Martinek, president the first year; and Mrs. H. Graham, the second year. Mrs. Graham was recently re-elected. Through the club two French horns, a string bass, and an alto and bass clarinet were purchased.

At the present time several projects are being carried through for money raising purposes. A color movie of the Grand Traverse Cherry region, including all events leading up to the National Cherry Festival and all forms of recreation in this district, will be sponsored by the Mothers' club. Mrs. F. Burden, a member of the club and an artist of Traverse City, has given to the club one of her oil paintings which will be raffled off at a card party in January. A rummage sale just completed netted a sum of money for instruments.

There are 240 students studying instrumental music in the Traverse City public schools, and all their mothers are invited to join the club. Dewey D. Kalember, who sent us this news and who is director of music, hopes to greatly enlarge the membership in both the club and the instrumental classes.

Tea on Tuesday

At the latest meeting of the Band Mothers' club of the Englewood high school in Chicago, it was decided to give a tea on Tuesday, January 12. The main purpose of this is to promote interest in the club by which it can acquire new members.

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One Thing You Can Control

(Continued from page 9)

domen, and muscles of the back must expand together as a single unit when inhaling. You should have a feeling of great expansion from the upper front section of the chest to the lower front section of the abdomen and middle section of the back. The largest diameter of expansion should be noticed directly below the breast bone or directly below the lumbs.)

The above exercise is based on the fundamental principle of diaphragmatic breathing. If you practice this exercise religiously, you will realize in a short time that your breathing capacity will increase tremendously and the diaphragm will be greatly strengthened.

Practice the exercise as many times during the day as you possibly can. Breathing exercises should be practiced aside from your playing. You should develop a powerful breathing mechanism so that when you are performing with your instrument, you may concentrate entirely on tonal quality, phrasing, and other necessary details. In order that you gain full benefit from these articles I suggest that you review each previous article. The next article will be breath control, and execution.

Note: Mr. Barto, an authority on this subject, has expressed a willingness to answer any questions. You may address him P. O. Box 1347, Allentown, Pa., enclosing stamped return envelope.

What's Your Score?

(Continued from page 17)

band students, also his directions for scoring.

I. *Conduct at Rehearsal.* Do I get my instrument quickly and quietly at the beginning of the rehearsal period, and am I in my place ready to play at the appointed time? Do I warm up my instrument quietly before the rehearsal begins, and do I always keep my instrument silent between pieces, unless tuning, and then only with the director's permission? Do I refrain from talking during rehearsal? If it is necessary for me to explain something to, or receive help from, another band member, is this done quietly and never when the director is talking?

Maximum score on this section, 10 points.

II. *Home Practice.* Do I practice regularly and systematically at home, giving particular attention to scales, long tones, breath control, good tone, correct intonation, accurate rhythm, and inter-

(Turn to page 40)



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The Grand Entry

(Continued from page 19)

some music that would fit the occasion or the groups named. There are plenty of marches based on "Auld Lang Syne", "Home Sweet Home", et cetera. Popular songs that extol the virtues of "Dad" are obtainable and a little special work will make them into presentable marches. And of course there are many marches based on war songs. As far as formations are concerned there are many insignias and letters easy to form. For instance, under the caption "patriotic" we find—VETS; VFW; Am. L.; etc. Their official insignias are hard to make and need a large band, but they are possible.

Songs that fit service club groups are numerous and their insignia, for the most part, are easy to make into formations. The point of it all is, that members of these organizations are impressed with such work and become lifelong friends of the band. The benefits are not fleeting but permanent.

With the advent of night games do not pass up the opportunity of putting on a swell show. Here is real theater. I am convinced there will be a definite technique developed for the night drill. What the possibilities in this direction are hard to predict, but there are advantages that are certain to make possible some startling effects. Here we will be able to center attention as never before and indulge in pageantry that in the daytime lacks the glamor it radiates under the lights. We can blot out the rest of the world and for the moment at least, indulge in a flight of fancy unexcelled.

Giggles

A man in an insane asylum sat fishing over a flower bed. A visitor wishing to be friendly walked up and said, "How many have you caught today?"
"You're the ninth," replied the nut.

• • •

Prosecuting Attorney: "Are you acquainted with any members of the jury?"
Witness: "Yes, sir, with more than half of them."

Attorney: "Are you willing to swear that you know more than half of them?"

Witness: "If it comes to that, Mr. Attorney, I'm willing to swear I know more than all of them put together."

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ALLEN COX (right), Tenor saxophone, Elmhurst, High School Band, Fort Wayne, Ind. First division winner, 1936 National Contest. Won with a Conn. Also plays in saxophone sextet which placed in first division.



ROSALIE RADLE (right), Flute, Dubuque, Iowa, Senior High School Band. First division winner and chosen for scholarship as best. Won with a Conn.

